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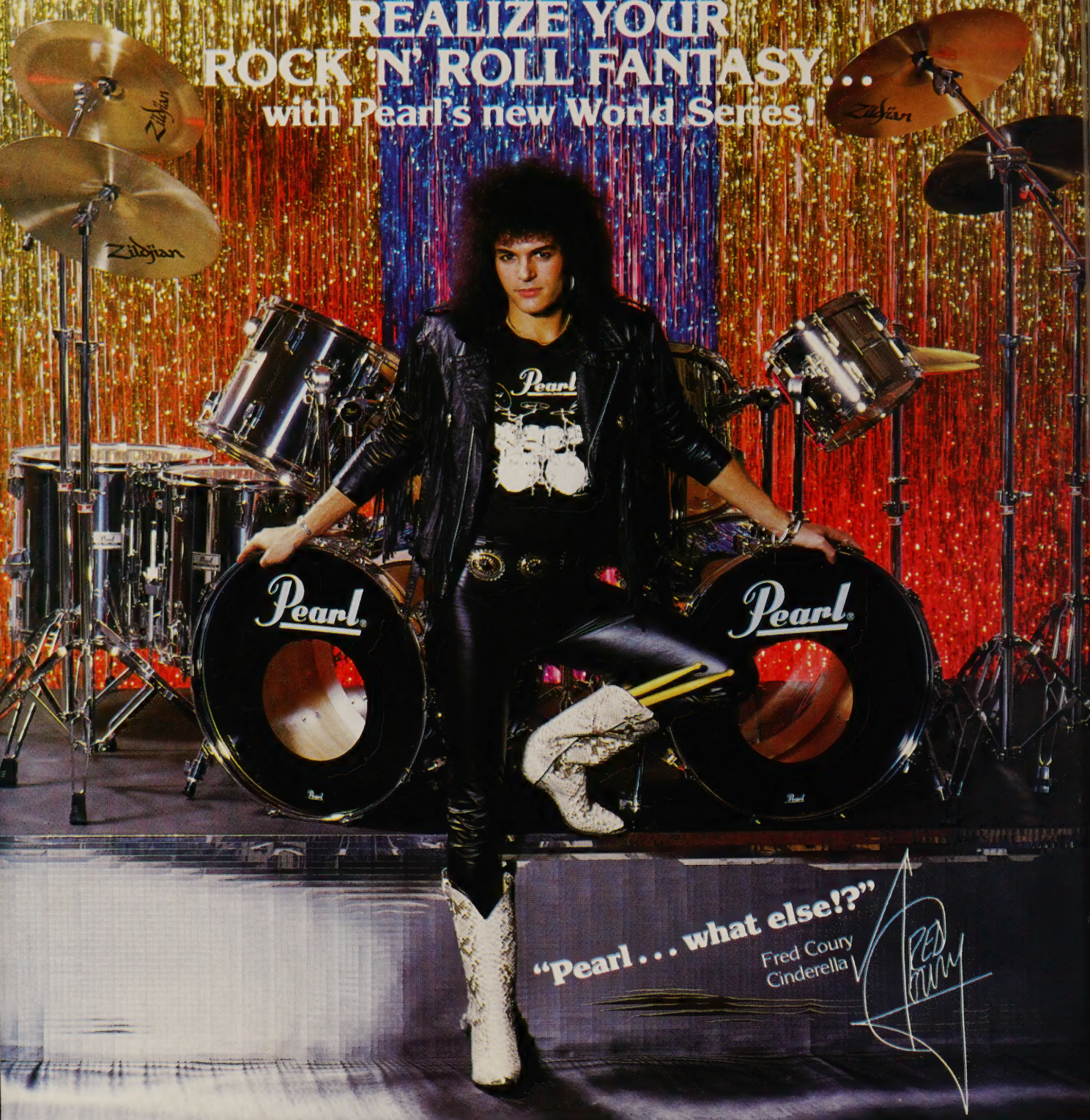
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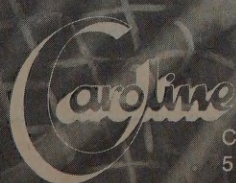




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# HIT PARADER CONTENTS

Member  Audit Bureau of Circulations Number 272, May, 1987

## FEATURES

- 10 **WHITESNAKE** Back On Target
- 14 **RATT** Guitar Talk
- 22 **SCORPIONS** A Change Of Pace
- 24 **WASP** The Nightmare Continues
- 30 **IRON MAIDEN** Playing With Fire
- 46 **STRYPER** Heaven On Earth
- 48 **GUNS N' ROSES** The Next Big Thing?
- 50 **KISS** Turn It Loose Bruce
- 54 **CINDERELLA** A Fairytale Year
- 56 **EUROPE** Countdown To Stardom
- 60 **OZZY OSBOURNE** The Wizard Of Weirdness
- 62 **AEROSMITH** Decisions, Decisions
- 64 **SLAYER** Power Chords From Hell

## DEPARTMENTS

- 6 **ROOTS:** Edward Van Halen
- 8 **INFORMATION CENTER**  
Late-Breaking News
- 12 **OUT TO LUNCH:** Billy Squier
- 16 **CAUGHT IN THE ACT:** Alice Cooper
- 18 **WE READ YOUR MAIL**
- 26 **HEAVY METAL HAPPENINGS**  
The Hottest Gossip
- 34 **PICK HIT:** Lizzy Borden
- 35 **CELEBRITY RATE-A-RECORD:**  
Motorhead
- 42 **CENTERFOLD:** Bon Jovi
- 44 **METAL MINDBENDERS:** Led Zeppelin
- 58 **IMPORT/INDIE REVIEWS**  
The Best In New Metal
- 80 **INSTRUMENTALLY SPEAKING**



## COVER STORY

# 38

## MOTLEY CRUE

### Return Of The Sleaze Patrol

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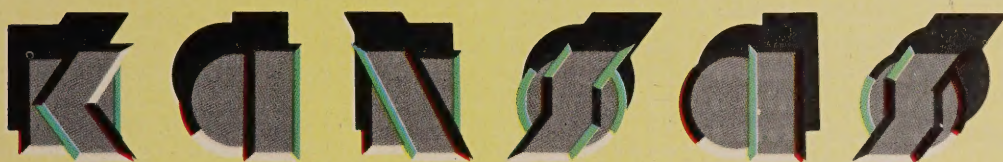
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# ROOTS

## Edward Van Halen

by R.J. Merkle

Each month *Hit Parader* sojourns back in time with a noted rock and roll celebrity to learn about his formative years. This month's time traveller is that inimitable guitar maestro, Edward Van Halen.

Some artists are born. Others are made. For Edward Van Halen, even the guitar maestro himself isn't sure what the truth is in his case. Born into a musical family on January 27, 1957 (his father was a classically-trained musician who would later make a guest appearance on Van Halen's *Diver Down* LP), young Edward's first instrument was the piano. As any self-respecting rock and roll fan knows, his early years were spent in Holland where, under strict musical guidance, Ed gained his first love — and hatred — for music.

"Yeah, I really liked making music, but even when I was a little kid I hated doing the traditional things you were supposed to do," he said. "My piano teacher was pretty strict, and I rebelled against that. I didn't mind the piano that much — obviously what I learned on keyboards was put to good use later on — but I hated being told how I was supposed to play. Sometimes when I was practicing the same stupid thing over and over, I felt like I was being held prisoner."

When the Van Halen clan moved to sunny Southern California in the early 1960's, Edward's love for music flourished. With the advent of the British Invasion, sparked by the Stones, the Beatles and the Who, Ed's musical interest began to wander away from the classics and towards rock and roll. In fact, his drive to be a rock musician was so strong that he woke up at 6 a.m. for an entire year to earn money for a drum kit via a newspaper route. It didn't take Eddie long to realize, however, that drums weren't his instrument.

"I really loved those drums," he explained. "I had worked my ass off to get them, and I spent all my free time trying to work out the drum parts on the big hits of the day. But then one day I walked into the house and there was Al sitting behind the drums playing all the things I couldn't figure out. I was a little discouraged, but I picked up the cheap acoustic guitar he had bought and tried to play along. I may not have been too good at first, but I really liked the way a guitar felt. You could make a lot of neat sounds on it, like a piano, but you could also move around with it, which was really cool."

Following the precedent set by his guitar idol, Eric Clapton, Edward sequestered himself in his room, playing old Cream albums over and over until he could copy every nuance of Clapton's style. At the same time he was studying music in school, and his free-wheeling rock and roll

instincts continually ran afoul of his more academically-inclined professors.

"I'd go in and play something for the class, and they'd really dig it," Edward explained. "But when I'd finish I'd hear the teacher go, 'Van Haaalen'. I knew he didn't like it because I wasn't going by what he had taught. So I'd say to him, 'Did it sound good?' He wouldn't answer, but the kids in class would cheer. So I told the teacher, 'Fuck it, there's your answer'. I always believed that if something sounded good, then it was good."

Edward's growing proficiency on guitar soon led him — along with his brother Alex — to start a band that played a varied collection of cover tunes at everything from wet T-shirt contests to supermarket openings. These gigs allowed

Edward to keep polishing his fast-developing style and to begin working on his own material.

"After you've played Cream's *Crossroads* or the Kinks' *You Really Got Me* a few hundred times, you naturally begin elaborating on the basic instrumental patterns," he explained. "When I started doing that — adding quick hammer-ons and things to what the original song used — a whole new world began to open up. I didn't think I was doing anything really different or radical. I just knew it was fun, it sounded good, and people seemed to get off on it. Since then, that's all I ever tried to do with my music. I'm not trying to make any great artistic statement. My greatest thrill is to see someone smile after they hear me play." □

Ross Marino



Edward Van Halen: "Even when I was a kid, I hated practicing in a traditional way."



# VINNIE MOORE



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If the direction of rock guitar is going to be rewritten in the coming year, Vinnie Moore is going to do it. "Not since spotlighting Yngwie Malmsteen... have I been so impressed by a new talent in the heavy metal genre, and I feel quite certain that Vinnie will one day have a place in the rock and roll hall of fame." So said Mike Varney, noted magazine columnist and record producer. We think so too.

By the time you read this, Vinnie's debut album on Shrapnel Records—"Mind's Eye", will be hitting the record stores. Once you hear it, we're sure you will agree that Vinnie Moore is destined to be a driving force in rock guitar. Also remember as you listen that Vinne plays Ibanez guitars . . . exclusively. Find out why Vinnie and so many of today's up-and-coming guitar heroes are switching to Ibanez. The answer is at your nearest authorized Ibanez dealer.

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# INFORMATION CENTER

Ronnie James Dio swears that the reports indicating bassist Jimmy Bain is leaving the band are totally erroneous. "Jimmy and I were the most surprised people around when we started hearing those stories," a bemused RJD said. "I called him up one night and said, 'Hey, so I hear I need a new bassist.' Then when I told him the story, all he could do was laugh." Ronnie says that work on his new LP is "going great" and the disc should be in record stores by July.

\*\*\*

The Led Zeppelin rumor mill is heating up once again! With both John Paul Jones and Robert Plant making appearances on Jimmy Page's new two-record set, it now seems a Zep reunion is more likely than ever. The band's new drummer, you may ask? None other than Jason Bonham, son of Bonzo, who also makes a guest appearance on Page's LP.

\*\*\*

Jon Bon Jovi was recently upset by a series of European newspaper reports that said he was about to get married. "What a crock of shit," the Jersey Devil said. "I don't know where they come up with this crap — their information is even worse than **Hit Parader**."

\*\*\*

The Ozzy Osbourne search continues. After Ozzy supposedly popped up in a Turkish monastery last January, his tour trail took him to the remote parts of Tibet, where according to those close to the Oz, he's currently residing in a remote hideaway. "Ozzy is too much of a family man to stay away very long from his family," his wife/manager Sharon said. "Hopefully, when he gets this out of his system, things will turn back to normal — or as normal as they ever get for Ozzy."

\*\*\*

## TIDBITS AND ASIDES

Are PolyGram executives more

concerned than ever about Def Leppard?... Is Black Sabbath about to release their best album in years with the help of new vocalist Ray Gillen?... Has Motley Crue's Nikki

Sixx surprised many long-time friends by his recent conversion to the Yuppie look?... Has Kevin DuBrow been fired from Quiet Riot? □

Mark Weiss





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# WHITESNAKE

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## Back On Target

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### After Three Year Absence Coverdale Team Heads Back Into Action.

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by Rob Andrews

Predictability is one of those qualities the Gods of Rock and Roll aren't particularly fond of. Sometimes it seems that bands who have seemingly been predestined for the scrap heap unexpectedly find themselves sitting atop the rock world. In other cases, groups that have been universally acclaimed as the Next Big Thing find themselves battling countless unforeseen difficulties in their struggle to achieve stardom. Such has been the case with Whitesnake, a band long predicted to be one of the rock's superstar attractions, yet who currently finds themselves battling for their very survival.

"It's been a very strange time for us," Whitesnake founder/vocalist David Coverdale said with a sardonic grin. "Nobody in this band, and certainly no one at our record label, would have guessed it would be so long between albums for us. That's something we've accepted because we've had to, not because we wanted to. But, hopefully any problems we've had are now in the past. It's a new day for Whitesnake and we hope that our longtime fans are still with us and that new ones will be picked up along the way."

For Coverdale and bandmates Adrian Vandenberg (who recently replaced John Sykes on guitar), Neil Murray (bass) and drummer Aynsley Dunbar, the months ahead will show whether Whitesnake's lengthy absence from the rock scene has permanently damaged their dreams of success. Their new album is hitting the stands three years after the release of their last LP, *Slide It In*, and the boys know that their butts are squarely on the line. Depending on who you ask, you'll get different reasons for the band's lengthy absence. Their record label will state that "technical problems" put a glitch in the band's recording plans. The ever-honest Coverdale, however, admitted that the delays were as much psychological as technological. "I had some troubles with my throat," he said. "At first I believed there was something physically wrong with my voice, and I did have some serious sinus problems. But then, it got to the point where I began developing a mental block towards singing. All the backing tracks for the album were done quite a while ago, but when I went in to cut the vocal tracks I wasn't getting the results anyone expected. It was scary because it was in my head. There was nothing really wrong with me."

"My first reaction was to go back and work with someone I knew could get the best out of me," he added. "That man was Martin Birch, who I've worked with on and off since my days with Deep Purple. But, to be honest, Martin and I haven't been getting along that well in recent years, so that part of my plan went awry. The next person I could think of was Ron Nevison, who's had some incredible success in the last year with people like Heart and Ozzy Osbourne. I had heard that he wasn't the easiest man to work with, but while that may be true, I found him quite compatible with my own needs."

Now that the album is finally out, David and the boys can return to their first love, touring the world's rock and roll highways and byways. In fact, Whitesnake has already planned extensive tours of the Orient — where their popularity is only topped by sushi — as well as North America.

Coverdale is particularly excited about bringing the band to America, since Stateside rockers have yet to see the new Snake lineup featuring the mercurial Adrian Vandenberg on guitar.

"He's incredible to work with," Coverdale said. "When people see him on stage I think they'll realize who the best guitarist in the world might be. And he's cute, too! My mother still doesn't know why I brought him into the band. I remember her calling me when he first joined, saying, 'You won't get any of the girls now!' Well, I don't think anyone in this band will suffer on the road. We all like having a good time and making sure our fans have a good time too." □



Mark Weiss



Whitesnake's David Coverdale: "Hopefully any problems we had are now in the past."



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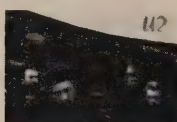
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# Out to LUNCH

# BILLY SQUIER

by Jodi Beth Summers

Each month *Hit Parader* takes a rock star out to lunch to see if food really does make the man. This month's lunch muncher is that guy who says *Enough Is Enough*, battlin' Billy Squier.

Billy Squier deserves the Enlightenment Award for 1986. He's always made great music — as exemplified by his current disc, *Enough Is Enough* — but he's also been known to have quite an attitude problem. That's dangerous tact — even if a million people still buy your records.

However after the release of his last LP, *Signs Of Life* Squier came to a realization that changed his ways. Two of his previous albums, *Don't Say No* and *Emotions In Motion*, had gone multi-platinum. And *Signs Of Life*, which went platinum, was no failure by anybody's standards — except Billy's. Squier realized he was on a downslide and was not particularly happy about it. So, in order to come to grips with his neurosis about his success and/or lack of it, he did some soul searching. He emerged a more pleasant and wiser person. Here he tells *Hit Parader* about that change.

**Hit Parader:** Billy, you've become much more congenial since we last spoke with you. What caused the change of attitude?

**Billy Squier:** During *Signs Of Life*, which was not my most successful album, I was forced to deal with a situation that was less than I wanted it to be. That was a turning point for me, because I realized that even when I was the most confused and disheartened, I still sold a million and a half records; I still did a huge tour. And I thought to myself that if this is the worst my life's going to be, then every year should be this bad. It was a down year for me, and I was still a big success. Suddenly I looked at my situation and realized how much I had. That's when the rebuilding process started. I've had a lot of confidence since then.

**HP:** Was there a particular moment when this realization hit you?

**BS:** Not a specific moment. I figured it out while I was living the nightmare of not having things the way I wanted them to be. I kept expecting that *Signs Of Life* was going to be the big record and the big tour — just onward and upward. I had to deal with the fact that it wasn't. That was when I realized I had a lot of people supporting me — like my band and the audiences. I realized there were people who really cared about me. That's helped me this time as well.

**HP:** Do you feel pressure for *Enough Is Enough* to live up to your previous platinum success? Does the thought that it might not be as big make you uncomfortable?

**BS:** Of course I would like to maintain that unbroken platinum string. If *Enough Is Enough* doesn't sell well, I don't know how I'll react. I'll be particularly concerned if that happens because what I feel I do is communicate, and if I'm not selling records, I'm not communicating.

**HP:** What does Billy Squier have to say to people that's special?

**BS:** The things that I'm wrestling with in my songs — like fighting complacency and

stagnation — spring from my background and are essentially middle class. There's a big middle class in this country, so what I say is important because I speak for a lot of people. You can look at somebody like Bruce Springsteen and say he's the hero of the working class or at John Cougar Mellencamp and say he is the hero of the farmers. With me it's not so much that I'm special but that I come from a great constituency, so the things I think about and sing about are important to a lot of people. My gift is that I can communicate these things. I can be the voice for this audience, and that's where my significance lies. □

Jodi Beth Summers



Billy Squier: "I speak for the middle class in this country."



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# RATT

## GUITAR TALK



Neil Zlozower

Robbin Crosby: "In Ratt there are no stars — it's the music that counts."

## Rodent Six String Masters Reveal All In Exclusive Interview.

by Andy Secher

A Nightmare Interview With Ratt Guitarists Robbin Crosby and Warren DeMartini:

**Hit Parader:** So tell us, what is *Dancing Undercover* really about?

**Robbin Crosby:** Just listen to the record — it's all there.

**HP:** What are your favorite tracks on the record?

**Warren DeMartini:** We like 'em all.

**HP:** Is it true that some of Ratt's

tour exploits — particularly with females — motivated many of the album's songs?

**RC:** We'd rather not discuss that.

**HP:** What do you guys think of the political situation in Angola?

**WD:** Just listen to the record — it's all there.

.....

Actually, one would be hard pressed to find two nicer guys than Warren and Robbin, the guitar maestros behind Ratt's latest platinum platter, *Dancing Undercover*. Untalkative? Well, let's just say that Ratt remains one band that's wary of telling their fans *everything* they'd like to know. But with a few expert questions designed to instantly break down the resistance of any rock guitarist, the dynamic duo were soon ready to spill the beans.

**HP:** What was the attitude of the band following the completion of *Dancing Undercover*?

**WD:** I think the big difference this time is that we really wanted to get on the road as soon as the album was finished. Before, we were a little more willing to sit back and see how people responded to the music. This time we just wanted to get out there. In fact, we were originally supposed to begin the tour in January, but we got impatient and ended up going out in early December.

**RC:** We've always been a real confident band who've done pretty much whatever we've wanted. We don't look back over our shoulders and wonder if we should have done something differently. So when it comes to our attitude, I think that's pretty much the same as it's always been. Maybe this time we're a little more aware of what it takes to make an album or a tour successful. We haven't really changed Ratt, but we've added elements that we think will make us more successful.

**HP:** What have you added this time?



**RC:** What we added was a rougher, tougher sound to the music. It's real raw. We recorded it pretty fast, and because of that the music has a lot more power and energy than it's had before. It's more like the EP we released a few years ago, because all we did was go in and lay down the instruments and put the vocals over them. There really weren't any overdubs or overprocessing. It's more pure rock and roll.

**HP:** From a guitarist's point of view, how do you decide who will play what on a particular track?

**WD:** Usually we work together on songs, and who comes up with the original riff kind of determines who'll play what on the song. On a track like *Drive You Crazy* for example, as soon as I heard what Robbin was playing I said, "Awright, that's it." So he played everything on that song. The same thing works in reverse too. If I come up with something that he digs, usually I put it on the record. It's a real simple way of working, and we're happy with it. There'll never be any squabbles about playing between us because we really dig each other as people and as musicians. We really think alike when it comes to Ratt.

**RC:** Sometimes one of us will do a solo for the record and we just won't feel comfortable with it. We won't know exactly why, but something inside us will be saying that the energy's not right. So we'll turn to each other and say, "Why don't you try it." Usually, that's when things fall right into place.

**HP:** Do you think either of you has received enough credit for your guitar work?

**RC:** There are guitarists in other bands who I know get more attention than we do, but in Ratt there are no stars — it's the music that counts. We're not into twenty minute solos or things like that. Maybe if we were, we'd get more recognition, but that's a hell of a price to pay.

**WD:** We're not too worried about where we finish in guitar polls. That's not something we even think about. When people think of Ratt, we'd rather they think of one of our songs than of a solo that one of us played.

**HP:** You mentioned before that there weren't many overdubs on this album. Was that so you could play the songs better live?

**RC:** Exactly. We don't want people coming to the show and

saying, "Hey, they were good, but what happened to the big guitar part in that song." We'd rather not put anything on the album that we can't play onstage.

**HP:** How's the tour been going this time? Anything new and surprising?

**WD:** Actually, we know what to expect now more than we did our first few times out there. But we're having more fun than ever. I think we've played in front of more people this time, and they

seem more crazed than before. **RC:** We're playing in front of more people back at the hotel too. It's been great. The fans have been especially warm to us; it's like they really missed us. It's a nice feeling to go into a city where you haven't played in a year and have a lot of familiar — and very pretty — faces show up backstage. This time they're even bringing their friends, so it's even more of a Ratt 'n roll party.

**HP:** Doesn't it ever get to be too

much of a good thing? How many parties can you go to night after night?

**RC:** As many as we can, and hell no, it never gets to be too much. Playing onstage and partying with our fans is what Ratt's always been about. That's never going to stop, if we have anything to say about it.

**HP:** Can you see yourself playing *Round And Round* onstage 20 years from now?

**RC:** Why not? I've got nothing better to do. □

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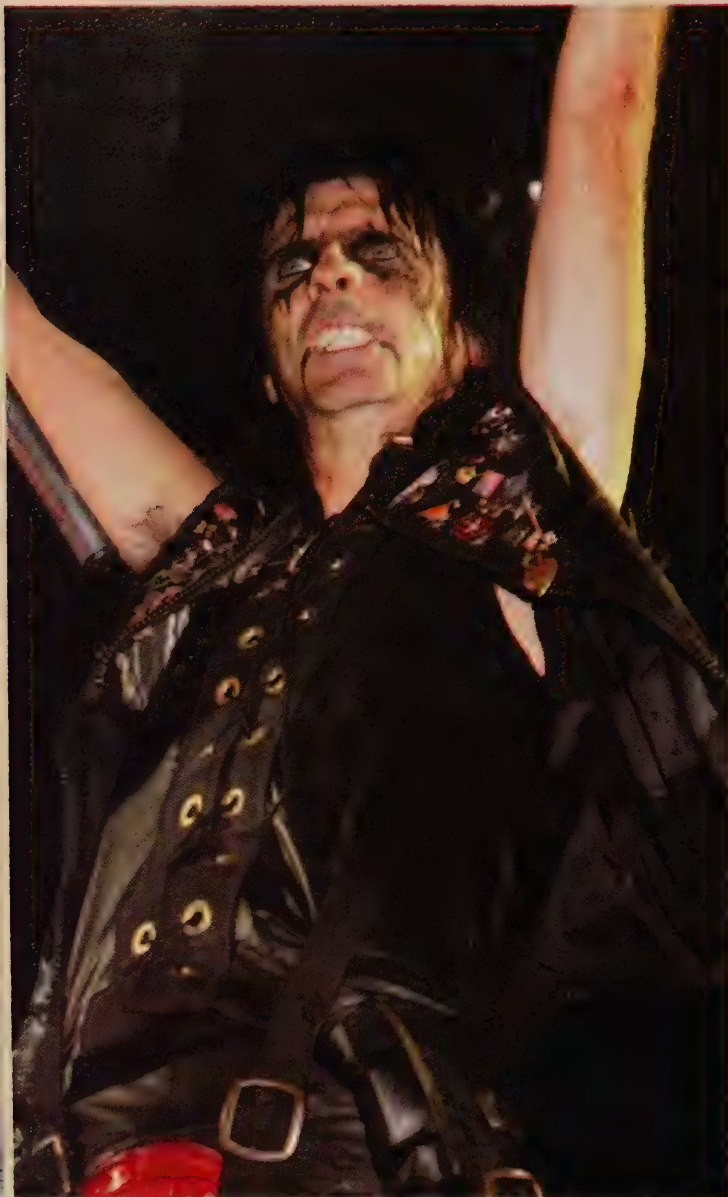
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# CAUGHT in the act

# ALICE COOPER

Ken Settle



Alice Cooper: "I can still show everyone a new trick or two."

by Andy Secher

size and weight — was too good to pass up, and by show time that night the snake had a new home.

"He's a little scared," Alice said as he played with his new friend shortly before going onstage. "I fed him a rat because I figured he was hungry, but he's still coiled up real tight. If he doesn't loosen up a bit we'll never be able to use him in the show. The snake I'm using onstage now is only about half his size. I like the real big ones, though. The people all the way in the back can see them."

There's no question that when it comes to playing to the back of the house, Alice Cooper wrote the book. During his heyday in the early 1970's, Alice's doll-decapitating, snake-snuggling, blood-spurting antics created an entirely new genre — theatre rock — which has since been mined most successfully by bands from Twisted Sister to WASP. But there are those who argue, with good reason, that no one will ever match the onstage insanity of Alice Cooper, a fact the legendary rocker was determined to prove once again during his first national tour since 1982.

Cooper's recent problems with alcohol and drugs have been well documented in past months, but when he hit the stage at Detroit's Joe Louis Arena for the first of two sold-out performances, those problems were clearly behind him. Appearing onstage in the leather outfit he last wore on his infamous *Billion Dollar Babies* tour a decade ago, Alice had the capacity crowd eating out of the palm of his hand from the first note. Beginning with *Welcome To My Nightmare* complete with a bloody sword that he wielded with expert skill — and proceeding through such classics as *I'm Eighteen*, *No More Mr. Nice Guy* and *School's Out*, Cooper put on a ninety-minute show that was a demonstration of the true power of shock rock.

Every song in Alice's set was turned into a full-scale production. Not only were there the expected doll decapitations and blood baths, there was also a Frankenstein-like monster that magically came alive, only to be slain by the Coop, as well as a plethora of slithering creatures that appeared sporadically throughout the evening. While some may have found Alice's exploits — especially those involving two scantily-clad females whom he attacked with whips — a bit in bad taste, by the time the show climaxed with the double barrel encore of *Elected* and *Under My Wheels*, Cooper had wrung every ounce of emotion from his adoring audience.

"I want to take everyone on an emotional roller-coaster," he commented as he relaxed in his crowded post-concert dressing room. "I want them to feel the madness. Thankfully, my own head is straight for the first time in many years, so I can enjoy the feelings the audience is experiencing. This tour has really been like a new start for me. It's like being given a second chance."

As the well-wishers continued to approach Alice for an autograph or to offer a word of praise, one question was asked more than any other. What did rock's original master of the bizarre think about bands like Motley Crue and WASP, who have "borrowed" liberally from Cooper's musical vision?

"I think they're great," he told everyone who asked. "I'm glad that what I did back then touched some people. I've talked to the guys in those groups and I even recorded a song with Twisted Sister last year. Those bands acknowledge what I did years ago. But what I told them — and what I'm showing everyone on this tour — is that I'm back. I think I can still show everyone a few new tricks; I certainly have a couple of cards still hidden up my sleeve." □

**T**he ad appeared in a Detroit newspaper one morning. "For adoption," it read, "One 150 pound, 14 foot-long boa constrictor," which made even that old snake charmer himself, Alice Cooper, take notice. As it happened, Alice was in town to bring his latest stage extravaganza — in support of his *Constrictor* LP — to the thousands of fans who had waited over four years for his return. The chance of adding a new snake to his travelling collection — which numbers four boas of varying



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# MAIL

I was listening to one of those death metal groups and was totally disgusted. You can't even understand what they're saying except for words like "death", "kill" and "hell". Groups like Slayer and Possessed epitomize the sorry state heavy metal is in today. There was a time when metal music stood for having a good time. Groups like Slayer totally destroy those values. They shouldn't even be allowed to use the word "metal" and don't deserve press in **Hit Parader**.

Chris Rivera  
Freemont, CA

I think Ted Nugent is the greatest guitarist since Randy Rhoads and the best looking guy next to Nikki Sixx.

#1 Nuge Fan  
NC

Scorpions are by far the best band around. Not one day goes by that I don't listen to them. I'd like to personally tell the Scorps that I love each and everyone of them. And keep on rockin' because there's no one like you.

Luann Tufts  
Portland, OR

David Lee Roth is very cute, but it's too bad that he knows it. He could have been a pretty

nice guy. Instead, he thinks he's such a sex symbol when really he's a back-stabbing, conceited pig. I think he's just jealous of how well Sammy Hagar is doing in Van Halen.

D.M. Abernathy  
Hampton, IA

You wimp heavy metallers piss me off. You think Crue, Ratt and Bon Jovi are so great. Judas Priest is God. Wake up.

World's Biggest Judas Priest Fan

I think Queensryche's album, **Rage For Order**, is great. They have a very original sound for a metal band. Geoff Tate's voice is different from any other singer's I've heard.

R.F.  
Detroit, MI

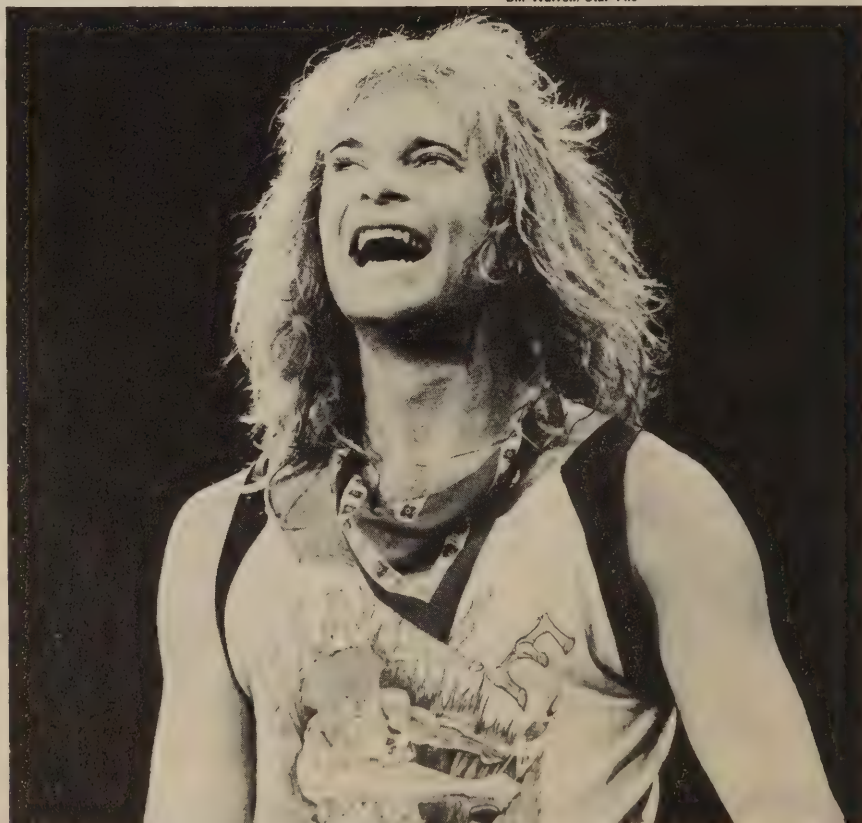
Why must you publish letters knocking other groups? Don't people realize that who is "best" is a matter of personal opinion? I think Vinnie Vincent is an exceptional guitarist, yet someone else may think Eddie Van Halen and Yngwie Malmsteen are better.

Susan Morse  
Brockton, MA

Why is it that European bands are so much better than American ones? Iron Maiden, Judas Priest, Scorpions, Motorhead and Accept put bands like Motley Crue, Ratt and Twisted Sister to shame. The only American bands with any balls are Dio and Queensryche. If some of the other groups stopped dressing like women and acting like little girls and start listening to the masters across the ocean instead, they might learn how to play real rock and roll.

Brett  
Burley, ID

Bill Warren/Star File



**Diamond David Lee Roth: One reader thinks he's jealous of Sammy Hagar.**



Why is it that guys think girls can't like heavy metal? We have as much right to like heavy metal music as they do. I like Bon Jovi, Cinderella, Motley Crue, David Lee Roth and, of course, Ratt. Stephen Percy is my favorite. Please put more facts on Stephen Percy in coming issues.

A Female Heavy Metal Listener  
Lumberton, NC

I think it would be a good idea if heavy metal bands started aiming their music for an adult audience. There are not too many people over 21 who still listen to modern metal. Six years ago, I could find people in their 30's and 40's who loved the music.

Pat Carey  
Springfield, IL

Why do people always get high at concerts? The smoke from pot is so thick that it smells like stale urine. People who get high are giving rock and roll a bad name. You don't need drugs to have a good time. Besides, the only place drugs ever get you is in jail or dead.

H.L.  
Denver, CO

K.K. Downing looks like a poodle. And Rob Halford, get rid of the spiderman outfit. What happened to the leather and chains? How about concentrating a little more on rock and roll and a little less on posing for pictures!

Buff Crook  
Tallahassee, FL

Blue Oyster Cult is the most underrated band around — thirteen albums and they are still going strong. Blue Oyster Cult *is* rock and roll.

Donald M. Bender  
The U.S. Army

I'm sick and tired of all you jerks cutting down Motley Crue. If you don't like them, then shut the hell up.

Number 1 Crue Fan  
William Shiver



Does K.K. Downing look like a poodle?

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I am very impressed with your service! When I ordered (The Heavy Metal Vocal Series) I thought it would be a rip-off. I was wrong! It is done very professionally. Keep up the good work!

Hector Pulles,  
New Iberia, LA

I took eight months of instruction in a similar method prior to sending for your course, but there were still things I didn't understand. Your course has shown me what I wanted to know. Even the first few tapes made a noticeable difference in my delivery, not to mention my endurance. I can't believe how fast I am improving, and neither can my band! Thanks for a worthwhile product. My old teacher charged \$20.00 per hour, and for the cost of three lessons, you gave me everything I need to know to be a major talent. Thank you very, very much!

Vince Byars,  
Colusa, CA

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Jon Bon Jovi upset me in your November **Hit Parader**. When he said things are phonier in L.A. Jon has millions of fans in L.A., including me and my friends. Sweetie, next time, please don't put down L.A.

Alma Garcia  
Los Angeles, CA

Ross Marino



Jon Bon Jovi: Why does he hate L.A.?

Why is it that whenever people talk about heavy metal fans, they use the word "kids", especially psychologists and Bible-Belters who are studying the so-called heavy metal problem. They all seem to think that no one over the age of 15 listens to metal. I've been to enough concerts to know that a good portion of the audience is in their twenties. I'm tired of people making metal out to be something that only kids listen to and will "outgrow soon enough".

Michael Novak  
Richmond, IN

There have been many times I started to kill myself. But I'd notice all my pictures of Ozzy on the wall and couldn't do it. I just think of all he's done for metal music and all the shit he's had to put up with from narrow-minded assholes. If I kill myself, it would have gone to waste.

Miss Oz

Vince Neil, you should let Alice Cooper show you how to wear make-up.

The Motor City Wild Child  
Detroit, MI

Did anybody tell Nikki Sixx that he is as great as John Lennon? I admire you, Nikki, and someday you will be another Lennon.

Anonymous

**Hit Parader** is losing its touch. You should print song lyrics from bands like the Crue, Exodus, Armored Saint, Metallica, Iron Maiden, Keel, Anthrax, AC/DC, The Doors, Zeppelin, Dio, Sabbath, Slayer, Venom and not from groups like Phil Collins, Twisted Sister, and Mike & The Mechanics.

A True Head Bangin' Thrasher 'R.S.'  
Tustoned, AZ





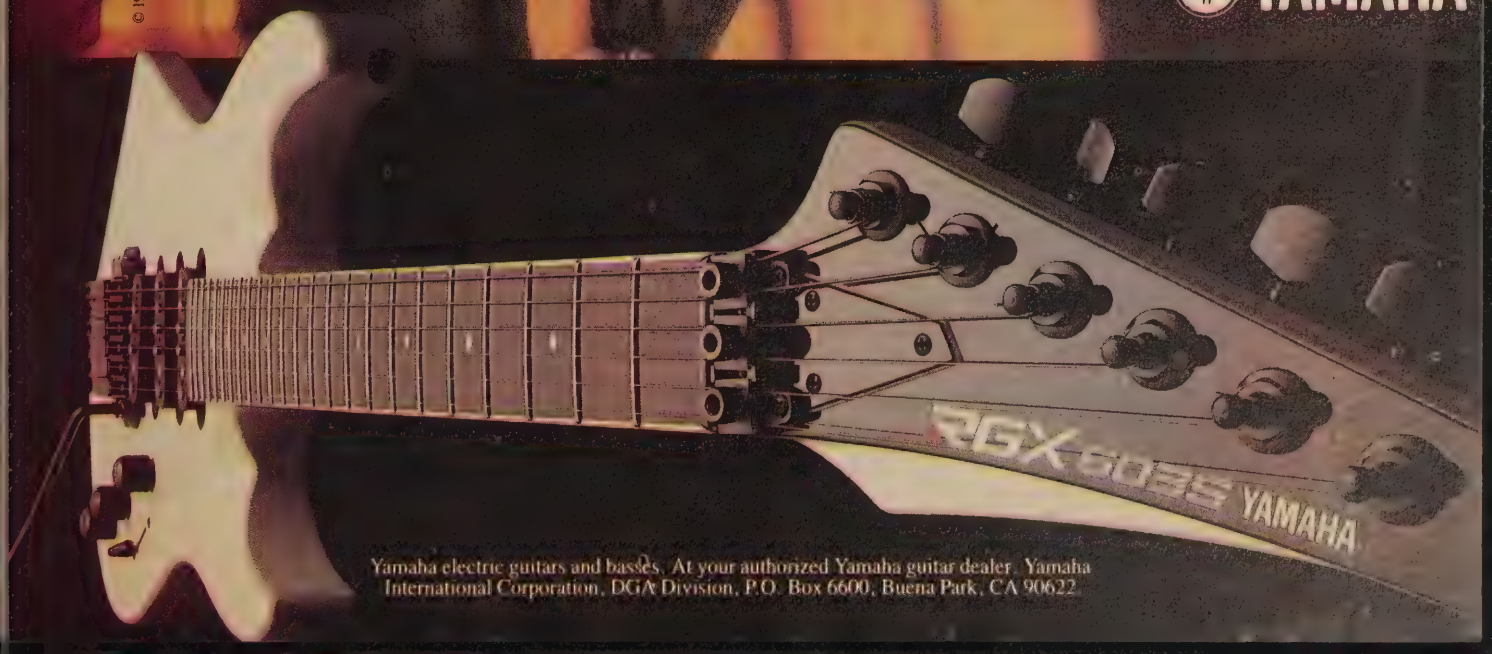
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# SCORPIONS

## a change of pace



Jeffrey Mayer

Klaus Meine: "The Scorpions are not an image band."

## German Greats Roar Back With New Album And Tour.

by Brian Anderson

If you ask ten hard rock fans at random to name their favorite band, odds are none will name the Scorpions. Ask those same ten headbangers to name their top five metal mashers, however, and suddenly the odds swing heavily in favor of the Teutonic Terrors. What is it about the Scorps that make them the musical equivalent of vanilla ice cream — something everyone likes but is seemingly nobody's favorite? Vocalist Klaus Meine, for one, thinks he has the answer.

"The Scorpions are not an image band," the effervescent singer explained. "It seems, particularly in America, that a band who looks a certain way will gain very dedicated fans. That's healthy, because the look of rock and roll is very important. But the Scorpions have always tried to place the music we make ahead of any particular visual style. When people think of the Scorpions, the first thing that comes to their mind is probably a song like *Coming Home* or *Rock You Like A Hurricane*. In some bands, the first thing that comes to mind is the way the guitarist's hair looks or the clothes the singer wears. That's

good too. But it's not what we're about."

Despite the "liability" of not having a singer with the coolest hair in rock or a guitarist who can play with his toes, the Scorpions have managed to become one of the most successful bands in the world. With sales for their last three albums, **Blackout**, **Love At First Sting** and **World Wide Live**, having passed the six million unit mark, and their tours being sell-out attractions from Boston to Budapest, no one in rock can match the recent accomplishments of this German quintet. Now, with the release of their latest album, Meine and



bandmates Rudolf Schenker (guitar), Matthias Jabs (guitar), Francis Buchholz (bass) and Herman Rarebell (drums) are out to prove once again that, while they may not have the charisma of a Motley Crue, the Scorpions don't have to take a back seat to anyone.

"We've been playing music for a long time," Schenker stated. "We've seen bands and trends come and go. We've just kept being the Scorpions; we've never tried to conform to what was happening at a particular time. That's why we've been as successful as we have. We've made people accept us for who we are rather than trying to be what they want us to be."

"The new album is a perfect example of that," Meine added. "When people ask us to describe it, we just say it's a Scorpions' album. That says it all. We've been able to avoid the limitations some other bands have because we've been successful both with ballad-type songs like *Holiday* and with rockers like *Big City Nights*. That's why we have a strong base to work from. We listen to new bands in order to stay on top of what's happening around us, but we never let it affect our music. The Scorpions are a band unto themselves."

Perhaps the key to the Scorpions' incredible track record is their unbridled passion for playing rock and roll. Where some groups would take a few weeks

off to party and relax during a tour break, the Scorpions prefer to squeeze in a quick hit-and-run tour of the Iron Curtain. And where certain bands live solely to see how many headlines they can make in the **National Enquirer**, the Scorpions would rather live a relatively sedate lifestyle, saving their energy for the concert stage.

"There's no question that we'd rather be playing live than doing anything else," Schenker said. "Nothing matches the fun we have when we're on tour. We're musicians, so what should we enjoy doing more than playing music? We certainly have our fun, but we're not about to get negative publicity after all the years we've worked to make the Scorpions successful."

"What's not to enjoy about being on the road?" Meine added with a broad smile. "We get to travel to every place in the world, stay in the best hotels and meet the most interesting people — our fans. This is something we all dreamed of doing when we were younger, so now that the opportunity is here, we want to make the most of it. There will be plenty of time to sit around our houses and think about what we've accomplished once we decide to give up rock and roll. But now's the time to live out our fantasies."

Wait a minute! Did we hear Klaus say "give up rock and roll?" Have the Scorpions

actually begun thinking about the time when they are as Jethro Tull once said, "too old to rock and roll yet too young to die?" After all, though they're certainly in the prime of their lives, none of the Scorpions are exactly spring chickens either. Can there be life after rock and roll for people who have spent the last 20 years perfecting their craft?

"First of all, we don't even think about what we would do after rock and roll," Meine explained. "There's no point to that. We're very successful now, and we're enjoying it more than ever. That's all that matters. The only concession we make is to take better care of ourselves now than before. Things we might have gotten away with when we were 18 take a little longer to recover from now."

"If I had more time away from touring and recording, I certainly wouldn't turn away from rock and roll," Schenker added. "Just look at all the old bluesmen who kept playing until the day they died. That's what it will be like for me. But if I had more time, I'd turn my attention towards producing other bands. That would be a great deal of fun. I would like to take what I've learned over the years and try to pass some of it along to younger groups. That way we can keep the great traditions of rock and roll alive forever." □

Jeffrey Mayer



The Scorpions' front line (l. to r.): Buchholz, Schenker and Jabs.



# WASP





# The Nightmare Continues

## Inside The Electric Circus Proves Success Story For Blackie's Boys.

by Adrienne Stone

Blackie Lawless isn't interested in music. He couldn't care less about the future of WASP or the fact that they are ready to embark on a mammoth tour of America — at least not for the moment. You see, at this particular instant, he's comfortably sprawled on a couch in his suite at a New York hotel bordering Central Park. Right now all this black-tressed, aqua-eyed giant wants to discuss is his fetish for Jaguars — the car, not the cat.

"I've got three 'E' types now," he boasts, pointing towards a photo in an auto magazine. "They stopped making them in '75. I was just in England, seeking all this extensive knowledge of these cars. It's become such a passion with me." Which is just as well, since Blackie jokingly claims that, "let's face it, if I wasn't in WASP I'd be out stealing cars!" And, although the band's latest LP, **Inside The Electric Circus**, is enjoying healthy sales worldwide, and their current American tours with Saxon and Ratt are garnering mucho attention and ticket dollars, it doesn't seem to faze Blackie in the least. Instead, he maintains the attitude that music is only a small part of the Lawless Lifestyle.

"People have accused us of only being into this for the money," he complains. "That couldn't be further from the truth. You do what you're supposed to do and you do it right and the money just becomes a gratuity. It is not, or should not, become your main objective — because I think if you do that, people smell it on you. The thing that has gotten this band so far along is the honesty of the individuals doing it."

Indeed, Blackie and his bandmates — guitarist Chris Holmes, drummer Steve Riley and ex-King Kobra bassist Johnny Rod (who replaced Randy Piper) — are known for their all-out no-holds-barred rock extravaganzas. No one could justly accuse the members of WASP of holding back on the entertainment level of their shows — even night after exhausting night.

With the band's new album and equally new lineup, Blackie is commanding more responsibility than ever before. Not only did he sing and play bass, guitar and keyboards on **Inside The Electric Circus**, he produced it as well. And he's switched from his bass duties

to guitar chores on stage. In fact, if he utilized a drum machine, he could be a one-man band.

The addition of Johnny to the lineup has been a drastic change as well — not only in terms of the transfer of musical duties, but by infusing a new, slightly off-the-wall personality into the band. "He's a real psychopath!" laughs Blackie. "I don't mean in the violent sense. He's just crazy!" Then, referring to Chris he says, "Hey, I just raised one 'kid'. I got him to the point where, when I turn him loose in New York at night, he can get home by himself. Streetwise, he knows the ropes. He doesn't get

**"If I wasn't  
in WASP,  
I'd be  
out stealing  
cars."**

as crazy as he used to. I refuse to go through this again!"

Blackie chuckles as he describes what his new "kid" is like. "Johnny's street smart, but he's also nuts! He's incredibly smart. He has almost total recall. He's got a brain that's like a computer. But then he'll turn around and do something so crazy it just blows your mind."

Obviously, breaking in a new bandmember is enough to drive a man crazy. So it's only fair that when he's not touring, recording or playing "teacher" to his bandmates, Blackie

should be able to enjoy the fruits of his labor.

"As soon as we're off tour, next summer," he gushes excitedly, "I'm getting a ranch in Topanga Canyon in the hills above Malibu." But he won't be purchasing any horses. The only horsepower Blackie's concerned with is the kind found in the engines of his beloved cars. "The garage is probably the first thing I'm gonna work on," he explains. "The place I'm gonna buy has a two-car garage which I'll extend to accept four cars across, then I want to elongate the front of it so it will accommodate even more. After that I'll have to dig out the ground, put air tanks in and build a pit so I can actually get in there and use air tools and stuff on the cars."

If this sounds a little extreme, that's because when Blackie gets involved in a project — musical or recreational — he tends to throw himself into it with unrestrained zeal. Take the cover jacket of **Inside The Electric Circus**, for example, where Blackie sits poised behind cage bars clad in tiger-like stripes. On closer inspection, observant fans will notice that there are no seams in his costume. Why? Because, in the interest of perfection, Blackie had his entire body *painted* to resemble the animal's stripes.

"Anyone can put on a costume," shrugs Blackie, "so I figured I'd go one better. I hired the girl who did David Lee Roth's makeup on the cover of **Eat 'Em And Smile** to do my makeup. It's all done with oil paints and it took twelve hours to complete." Blackie widens his eyes and asks rhetorically, "Do you have any idea how uncomfortable it is to be entirely covered with paint?" Uh, no, actually... although it does bring to mind some provocative questions. "I couldn't sit down all day," he says, answering his own question. "If I had an itch, I had fake claw-like nails attached to my fingers, but I couldn't use them to scratch without messing up the paint. I wound up having to stand with my arms jutting out sideways all day."

And what's all this suffering for his art *for*? To set the scene for WASP's album, where the band members are the caged animals, the living, breathing embodiment of the "Electric Circus." So, when Blackie sings "It's life upon the road/Insane asylum grows...the Animals are all insane/God help us," he's describing the manic world of the men of WASP. As for what people think of that world, he shrugs. "People accuse us of being all kinds of things. Hey, that's why I'm alive. It's all part of the show." □



# Heavy metal HAPPENINGS

by Andy Secher

Metallica report that they may soon be returning to the recording studio to begin their first album with bassist Jason Newsted. Newsted's performance during Metallica's short headlining U.S. tour earlier this year convinced the band that they were ready to begin recording new material. "Jason has recorded before," drummer Lars Ulrich explained. "But with us, it was just a question of how comfortable we felt with one another. It was a difficult position for Jason to step into. But he handled it well."

\*\*\*\*\*

Judas Priest are sweating a little over their soon-to-be-released live two-record set. Live albums almost never sell as well as studio efforts, and with Priest's **Turbo** having sold poorly in comparison to their two previous LPs, the band members admit to a few butterflies concerning their live collection. "Some people may regard it as a bit of a gamble," vocalist Rob Halford stated. "But it's something we want to do — and it's a great album. That is really all that matters."

\*\*\*\*\*

What's going on with former Kiss guitarist Ace Frehley? It seems that after years of living on the edge, the Space Ace has really gotten himself together this time. He's finally finished work on his long-anticipated new album, **Frehley's Comet** and is planning to hit the U.S. tour trail this summer. "I feel great," Ace yelped. "I've lost some weight and I'm playing better than ever. I just can't wait to get out there and have people see me."

\*\*\*\*\*

Is Loudness planning a change in vocalists? A few months back it was rumored that the band was thinking of parting ways with frontman Minoru Niihara and hiring former Warrior singer Parramore McCarty. Just as that news was leaking out, however, other stories emerged indicating the band was trying to patch up its differences. Even their record label is a bit confused. "We're not sure what's happen-

ing," an Atlantic Records spokesperson said. "We hear the same stories as everyone else, but the band isn't easy to communicate with. They're in Japan, and it looks like we'll have to wait like everyone else to see what happens."

\*\*\*\*\*

Hard at work on a new LP are the ever-controversial West Coast rockers, Dokken, who deny any internal prob-

lems in the group, despite the fact that bassist Jeff Pilson and guitarist George Lynch have moved from L.A. to Arizona. "It's a nice place to live and a good place to get some work done," Lynch explained. "It has nothing to do with Dokken. If **Hit Parader** would stop reporting that we supposedly have problems, people wouldn't keep wondering about them. We don't have any problems in this band — at least not any more than most other bands."

\*\*\*\*\*

Cinderella have grown much more comfortable on the road since they headed out with longtime buddy Jon Bon Jovi. According to Cinderella frontman Tom Keifer, travelling with Jon and his merry men is a far different trip than their first touring experience with David Lee Roth.

Mark Weiss



Dokken: Are their internal problems just a nasty rumor?

## Letter Of The Month

Dear Andy,

I'm getting really sick of this so-called thrash metal movement. To me thrash is trash. I hate Metallica, Megadeth make me sick and Slayer don't even play music. Now please understand that I love good metal — bands like Dokken, Def Leppard and Kiss. They play songs with power, melody and instrumental skill. All those so-called thrashers do is play a bunch of noise. I think thrash is going to destroy metal. What do you think?

Melissa Horowitz  
Yonkers, NY

Dear Melissa,

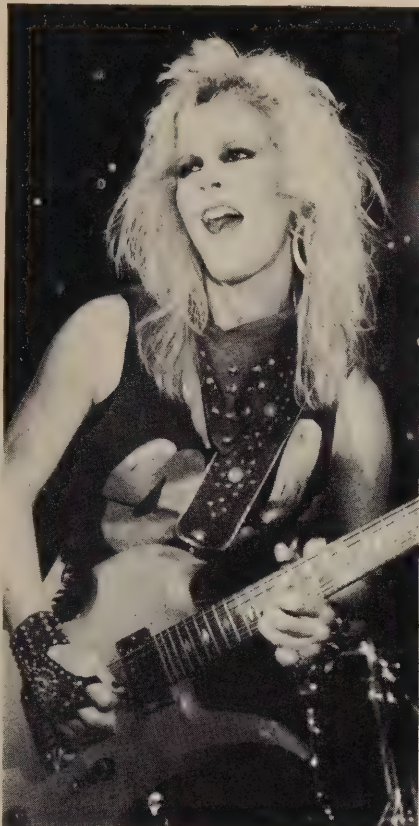
Your opinion of thrash sounds very familiar to me. In fact, it sounds just like what millions of parents have been saying about rock and roll over and over again during the past three decades. Maybe thrash isn't for everyone, but part of the beauty of rock and roll is that it has something to offer people with varying tastes. If you don't like thrash, simply don't listen to it. The success of a band like Slayer or Metallica isn't going to delay the release of the next Dokken LP by one second.



"David wasn't that easy to work with, though he was very nice to us," Tom said. "It was just that we had to clear everything we did — even the people we invited backstage — with his people. With Jon we feel much more relaxed. Maybe it's just because we're beginning to know what to expect on the road."

\*\*\*\*\*

Suzan Carson



Lita Ford: Working with Nikki Sixx on some new material.

The mystery around Lita Ford continues. While it has been widely reported that the blonde rocker lost her recording contract a few months back, it now appears that she intends to have a new LP out within the next few months — featuring some new tracks written by Nikki Sixx. The **Hit Parader** offices recently received a rather cryptic note from Ms. Ford indicating that all is well with her band, and chastising us for indicating that they were having internal problems. Excuse us, Lita, but when a major label disavows any knowledge of an artist's whereabouts, that usually means trouble.

\*\*\*\*\*

Black Sabbath's Tony Iommi reports that the band has finished recording their new album in Montserrat, Switzerland. They hope to have the new disc out shortly, at which time they'll undertake a massive U.S. tour. "We're



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much more together than we were during the recording of **Seventh Star** last year," Iommi commented. "This time we truly are a band, and that's very exciting for me."

\*\*\*\*\*

Ozzy Osbourne apparently is still on an extended vacation from the rock world. Following his hair-cutting exploits last December, the Oz headed off to the Orient to explore lands "he always wanted to visit," according to his wife/manager Sharon. It's now hoped that Ozzy will put his wanderlust behind him by summer and enter the recording studio to begin work on an LP to be released late this year.

\*\*\*\*\*

Will Yngwie Malmsteen ever find a vocalist he can live with? Having gone through four singers in the last year — including two stints with Jeff Scott Soto — one must wonder if the Swedish axe master's renowned personality

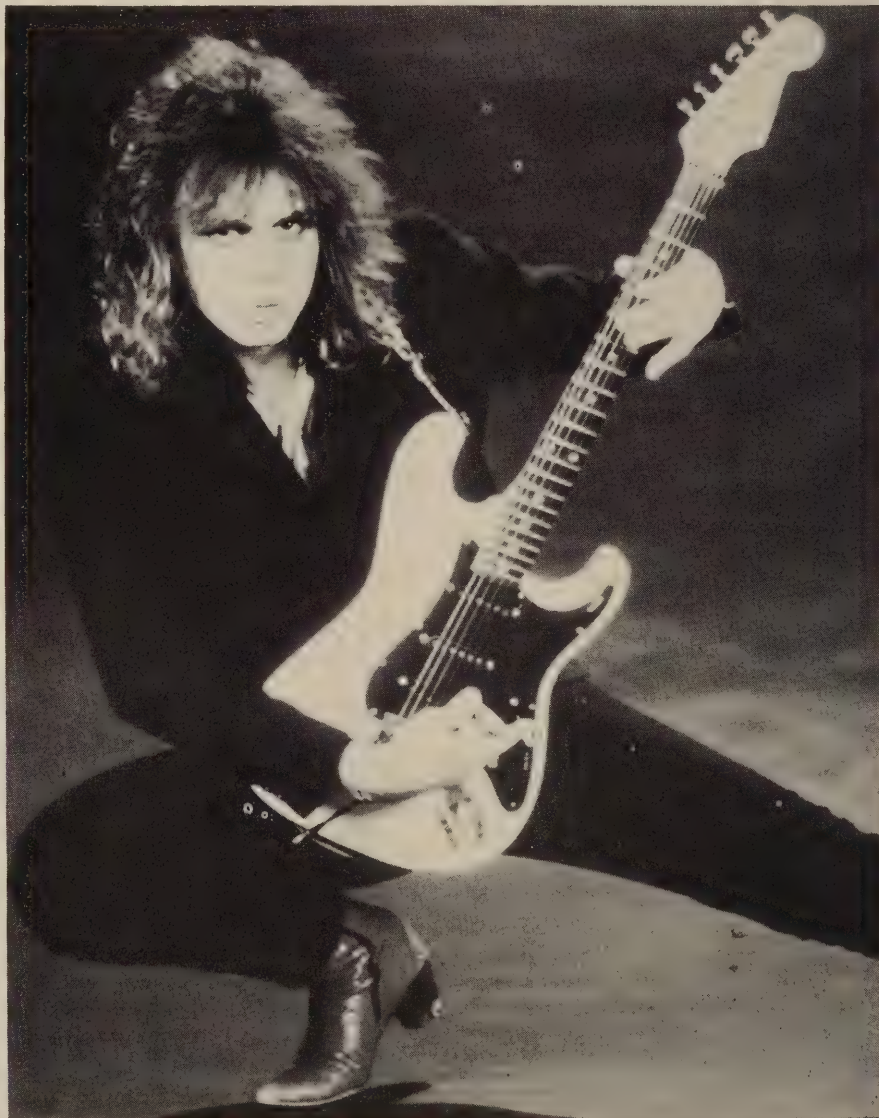
quirks will prevent him from ever reaching rock's top echelon. "I'm a perfectionist," he admitted. "But I don't ask anything more of the people I work with than I ask of myself. I will always try to find the best people I can, no matter what it takes."

\*\*\*\*\*

One of the principle reasons Def Leppard's new LP, **Hysteria**, was delayed yet again was the fact that the band's producer, Mutt Lange, became sick shortly before the album's completion. While Lange was spending a few weeks in the hospital recovering, the boys in the band took a short break. Now, with the LP due for a May release, the band plans on beginning their world tour in June.

\*\*\*\*\*

Keep those letters coming! Send 'em to: Andy Secher, c/o Heavy Metal Happenings, Charlton Building, Derby, CT 06418. □



Yngwie Malmsteen: Why does he hate singers?



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# IRON MAIDEN

## playing with fire



Iron Maiden (top row l. to r.): Dave Murray, Steve Harris, Nicko McBrain. (Bottom row): Bruce Dickinson, Adrian Smith.

## Maiden Metal Machine Keeps Pedal Down With *Somewhere In Time*.

by Judy Wieder

During the finale of Iron Maiden's infamous *Somewhere In Time* tour, there is a heart-

stopping moment when the band's mascot, Eddie suddenly inflates and literally takes over the stage. He catches lead singer Bruce Dickinson and bassist Steve Harris in his hands

just like King Kong grabbed Jessica Lange and Fay Wray. Meanwhile, drummer Nicko McBrain is lifted above Eddie's head higher than the Empire State building itself, into the massive futuristic lighting sets looming over the stage's *Bladerunner* surroundings. In the midst of all this operatic theatre, Iron Maiden's two most laidback members, guitarists Dave Murray and Adrian Smith, stand center stage and somehow carry on.

"What else can we do?" Murray, the soft-spoken son of Hackney, England parents says with disarming sweetness and a cherub grin. "I have to concentrate on what's going on onstage. Thank goodness I'm not being grabbed by one of those hands or being lifted into the air. For me, it's enough to just concentrate on the different melody lines Adrian and I are sharing. Sometimes I don't even look up, it would throw me off. If something were ever to go seriously wrong onstage with all the complicated aspects of this show, I...I...don't know what I'd do. Just carry on playing, I guess, and hope for the best.

"It's really not a lot of pressure for me. You get to the stage where you've been playing for so many years that everything falls into a routine — no matter what's going on around you! Everybody really does know what they're doing. Eddie will walk onstage and walk off again, but that's all been rehearsed, you know. When the head goes up at the end and the hands inflate, it just *has* to be OK. So far nothing really awful has gone wrong. We've had a few mishaps, but none of them have actually affected either Adrian or myself. We just keep playing!"

While Dave co-wrote only one song on *Somewhere In Time*, his other nimble-fingered half, Adrian Smith, contributed three. The sensitive axe master admits he's progressed quite a ways from his early infatuations with Free and Ritchie Blackmore, as Maiden's hottest new track, *Stranger In A Strange Land*, proves.

"The music kind of came together for me first," Smith says, remembering the songwriting process of that song. "It was dark and cold, so I remembered a story I'd read in the newspapers about a guy found frozen in ice a hundred years ago in the North Pole. They found the bloke preserved in ice in his uniform and everything!"

Seeing Adrian snuff another cigarette while quipping that he'd like to do a benefit for cancer research soon, one is easily reminded of the stories that paint the deceptively quiet Hackneyite as "a bloke with two personalities."



"Yeah, I know those stories," Smith blushes. "When I first joined the band I was a lot younger and something of a hellraiser. Journalists were always looking for some angle on me, so they talked about all my drinking and partying and called me an alcoholic. Well, I'm not — far from it. But being younger, I was a bit wild!"

"We were mainly a support band then, but when we started headlining shows and having more responsibility, I discovered that I couldn't party as hard anymore. Now I only do it every other night, ha,ha,ha. No, seriously, it would kill me now."

"We have to have our heads together with this show. Like Dave said, he and I have to just keep playing throughout the theatrics. Things *do* go wrong. You do get the odd occurrences, but we try not to take it too seriously."

But what if Nicko goes up in the air, and doesn't come back down?!

"Ohh gezz! What a thought", Adrian exclaimed. "I hadn't really thought about that. Hopefully that won't happen."

"I suppose he could keep drumming from up there," Dave adds, equally shaken. "But he would never fall back down on the stage. That lift is on hydraulics. The worst that would happen is that he'd get stuck up there...oh my!"

---

**"If anything ever went seriously wrong on stage I don't know what I'd do."**

---

Back at ground level, the talk turns to emotional matters. With Murray's marriage in Hawaii last year, Adrian remains the band's last matrimonial hold-out — and there are several Maiden members who believe that situation won't last long.

"Yeah," Adrian squirms uncomfortably, "I have a girlfriend and I guess it's serious."

Marriage serious?

"Uhhh...I can't say for sure right now," Dave on the other hand, happily discusses his other half. "The best thing when I met my wife Tamar," Dave says, "is that she didn't know who I was. She had never heard of me or Iron Maiden. We spent several days together before she knew I was a so-called rock star. That was very important for me. You have to be careful in this business. You want to be liked for yourself."

"I like you for yourself," Adrian deadpans.

"Oh I feel the same about you!" Dave counters.

With such sweetness and harmony going on off-stage, one may wonder how this guitar duo manage to convey such energy under the stage lights.

"That's easy," Dave said with a smile, "I don't pay that much attention to him — and he tries to ignore me. So far, it's worked like a charm." □

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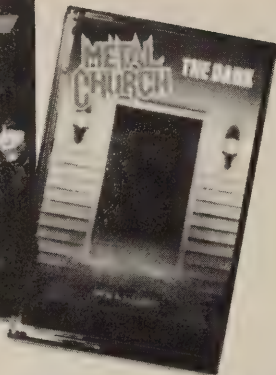
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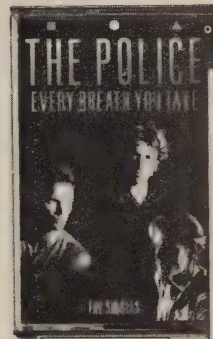


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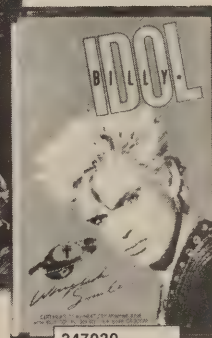
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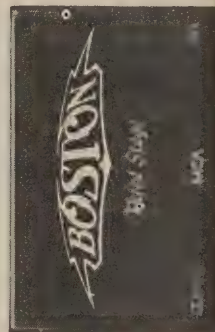
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**Every Breath**  
**You Take (A&M)**



**347039**  
**Billy Idol—**  
**Whiplash Smile**  
(Chrysalis)



**349571**  
**Boston—Third**  
**Stage (MCA)**

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<b>350850*</b> (MCA) <b>KANSAS</b> POWER	<b>336669</b> (A&M) <b>STING</b> DREAM OF THE BLUE TURTLES	<b>346478</b> (Sire) <b>MADONNA</b> TRUE BLUE
<b>350017*</b> (SCOTTI/BROS.) <b>SURVIVOR</b> WHEN SECONDS COUNT	<b>351718*</b> (ELEKTRA) <b>GEORGIA</b> SATELLITES	<b>348094</b> (COLUMBIA) <b>ORIGINAL SOUNDTRACK</b> STAND BY ME
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<b>340281*</b> (ATLANTIC) <b>INXS</b> Listen Like Thieves	<b>351700*</b> (MCA) <b>THE KINKS</b> THINK VISUAL	<b>346536</b> (ATLANTIC) <b>THEN &amp; NOW</b> THE BEST OF THE MONKEES
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# LIZZY BORDEN

by Don Mueller

Some bands seem intent on putting every ounce of energy and creative vision they can muster into their album products. Other groups seem more interested in recording solely so they have new songs to play onstage. While Los Angeles' latest shock-rockers, Lizzy Borden, may not be quite so crass as to admit that their latest album (and major label debut) **Menace To Society** is little more than new fodder for their outrageous stage show, vocalist Lizzy Borden is quite aware of where the band's priorities lie.

"We make good records," the wild-haired Lizzy stated. "But we put on great stage shows. The one thing this band is about more than anything else is entertainment. Our music is about sex and violence, and that's what we show when we go onstage. There's a lot of tongue-in-cheek stuff going on during our shows — a lot of blood, a lot of sweat and maybe even a few tears. We take what we do seriously, but there is a lot of humor in it as well. The people who come see us know that — at least I hope they do. If people take what we do too seriously then I'm worried about them."

With a stage show that features blood-spurting hatchet work (after all, the band's name comes from the 19th Century mass murderer who killed her family with an axe), and songs like *Love Kills* and *Terror On The Town*, Lizzy Borden seems intent on mining the same outrageous rock vein that has led the likes of Alice Cooper and W.A.S.P. to the top. The group's stage exploits have caused them their fair share of difficulties, though. They've been banned from playing in certain markets, and their theatricality has caused major bands to shy away from hiring Lizzy as an opening act.

"We wouldn't do it any other way, but there have been some problems," Borden explained. "It seems like a lot of parents' groups like the PMRC are out there waiting for us. When we played in San Antonio a few months back, they passed an ordinance which prohibited anyone under thirteen from coming to our show. When we played in San Diego, evidently word about the show had filtered down from L.A., because when we

got there we found out that they wouldn't let anyone in the hall who was under 17 unless they were accompanied by an adult.

"But we've scared off other bands too," Lizzy added. "Most headliners don't want an opening act that puts on a real theatrical show. They want guys who'll go out there and play a nice, tight 30-minute set that keeps the crowd from getting bored until they get onstage. When we leave the stage it's a mess, and the audience is pretty drained. But it's worth it to us. We don't want to sell out and stop doing our stage show. We're beginning to make it — and on our own terms."

Indeed, Lizzy Borden are beginning to make it. With **Menace To Society** showing both the band's commercial potential and their bizarre lyrical vision, Lizzy and the boys seem ready to take the rock world by storm. On such tracks as *Bloody Mary*, *Ultra Violence* and *Stiletto*, the band shows a surprising dexterity in their approach, playing with heavy-handed power and even

an occasional trace of instrumental dexterity. But Lizzy Borden know that their musical virtuosity is not their forte — they need to keep the outrage coming hard and strong.

"This album shows a lot of different styles of music," Lizzy said. "It's all heavy metal, but we wanted people to know all our songs don't have to be about beheadings and maniacal killers. Although we like beheadings and killers — that's the stuff we grew up watching on TV. We're a product of our environment. We're an American rock and roll band, and the new album just shows the things we love — like sex and violence."

"I know people are saying that a lot of what we do has already been done by people like Alice Cooper," he added. "At one time that might have bothered me — but not after seeing what bands like Motley Crue have done with some of Kiss' ideas. It's all done in good fun, and after all, that's what rock and roll — especially Lizzy Borden's brand of rock — is all about." □



Lizzy Borden (l. to r.): drummer Mike Davis, guitarist Gene Allen, vocalist Lizzy Borden, drummer Joey Scott Harees, guitarist Alex Nelson.



# Celebrity RATE-A-RECORD

## MOTORHEAD

by Charley Crespo

"This stuff is a lot better than the junk you brought me last time," said Lemmy Kilminster, Motorhead's vocalist/bassist/frontman as we began this month's Celebrity Rate-A-Record.

Motorhead was in New York concluding a promotional tour for **Orgasmatron**, their first album of new material since 1983's **Another Perfect Day**. We met Lemmy, guitarists Phil Campbell and Wurzel, and former Saxon drummer Pete Gill in their manager's office the afternoon following their last concert. And, believe it or not, the guys were alive, well and even alert. Lemmy wrote down his opinions of the songs while the other guys spoke about them.

### *Spirit In The Sky,* **Doctor & The Medics**

**Lemmy:** A fine record, which, for once, improves on the original! These people are something else

to watch on stage, believe me — check out the Anadin Brothers in particular. Buy this record immediately, so Norman Greenbaum (who recorded the song's original version) can buy another goat!

### *Thorn In My Side,* **Eurythmics**

**Lemmy:** This band makes great records. Good hook, excellent guitar, Clem posing about on the drums as usual, and the singular voice of Annie the blonde. Excellent!

### *Best Of Both Worlds (live),* **Van Halen**

**Lemmy:** Excellent band live, obviously Hagar sounds as inspired as when he was with Montrose. Eddie Van Halen is magic as usual, but I still think David Lee Roth has the better hairstyle!

### *That's Life,* **David Lee Roth**

**Lemmy:** And here's the hairstyle. Old rubber mouth is back! The only reasons for covering Frank Sinatra I can think of are a ) to ingratiate himself in preparation for future career in Vegas;

b) cos he likes singing shit like this, or c) a well-developed sense of humor. Any one of the last two will do. This song sucks, but the rest of the album is great! I am obviously missing something here.

**Wurzel:** I like the album, myself. I like the song. It's tongue-in-cheek. He doesn't take it too seriously.

**Phil:** A bit different. I like the whole album but this is not one of my favorite tracks.

### *Change In The Weather,* **John Fogerty**

**Lemmy:** Jesus, I love John Fogerty. I liked **Centerfield** better as an album than **Eye Of The Zombie**, but this is bloody great. The original swamprock still swamping away. A voice that would make a vampire look over his shoulder!

**Phil:** It doesn't do that much for me.

**Wurzel:** I like it, but I liked Creedence Clearwater Revival. There are better tracks on **Eye Of The Zombie** than this, though it's got a good feel, but it didn't go anywhere, did it?

**Pete:** I like his voice. I've liked him ever since Creedence. I was in a bar band then, and we used to play *Green River* and *Proud Mary*. Creedence had a basic, open sound that was very good. *Born On The Bayou* was an absolute classic track.

### *California Dreamin',* **The Beach Boys**

**Lemmy:** As far as this is concerned, it adds nothing to the original. It is a sad state of affairs when a band of this status feels that a track like this is the most worthy of their latest recordings to put out as a single. What happened to the band that wrote **Pet Sounds** and **Smiley Smile**? Forget it. No point, no fun, no shit.

**Wurzel:** This was good in the 1960's, but who wants to hear it now? I don't like it. There's too much revamping and redoing of old songs going on now. There's a lot of it happening in England. It's a passing phase, I dare say.

**Pete:** Just a remake of the original. I loved the Beach Boys when they came out. I toured with them in 1969 around theaters in England.

**Phil:** Not my cup of tea. I've never been that keen on the Beach Boys.

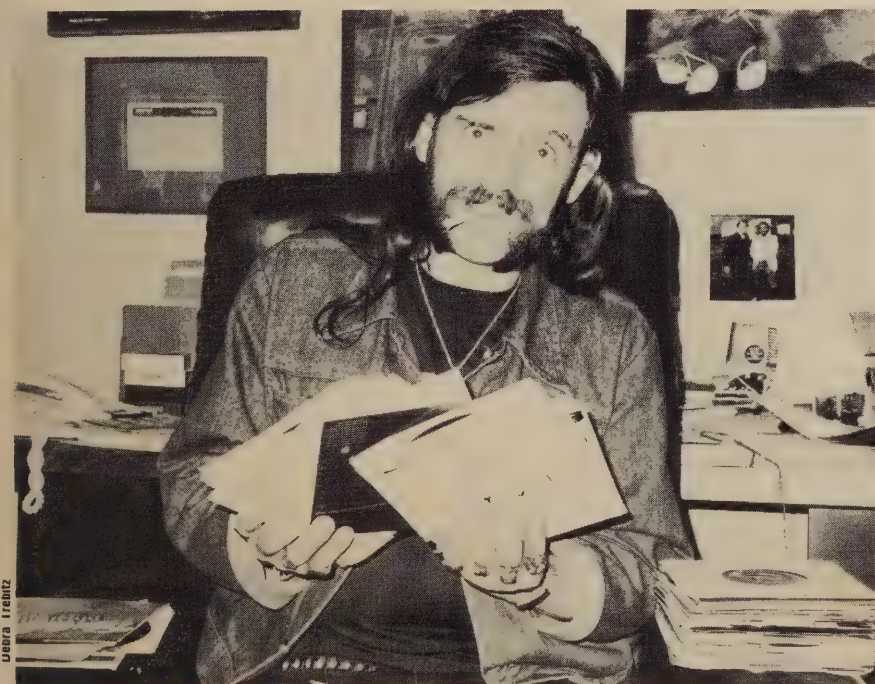
### *Detroit Diesel,* **Alvin Lee**

**Lemmy:** Strangely enough, this is very reminiscent of Fogerty, which, in my book, can't be bad. I like it a whole lot. It seems a lot of music is now managing without a lot of excellent rock guitarists like Alvin. That's the stuff. Give me Alvin Lee and Jeff Beck. I don't want to swap for John McLaughlin! This is the best thing Alvin's done in 10 years.

**Phil:** Very boring, isn't it? We've heard it all before. The only thing that can save it is a nice guitar solo. I'm not going to rush out to buy it. I'd like to have heard Dave Edmunds do it.

### *Something To Believe In,* **The Ramones**

**Lemmy:** I love the Ramones too, all you rock-hungry beasts out there in magazine land. I was talking to young Joseph only last night, in fact. I don't like this song though. Sorry lads. There goes another beautiful friendship. □



Debra Trebitz

Lemmy: "A voice like John Fogerty's would make a vampire look over his shoulder."





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Mark Weiss/MWA

Motley Crue (left to right): Tommy Lee, Mick Mars, Vince Neil, Nikki Sixx.

# MOTLEY CRUE

*Return Of The Sleaze Patrol*

West Coast Wildmen Rock Harder Than  
Ever With **Girls, Girls, Girls.**





by Andy Secher

*It's the dawn of a new era for Motley Crue. No, these self-proclaimed Kings Of Sleaze haven't changed their wicked ways, and they certainly haven't given up the hard rocking sound which has taken them to the apex of the rock world. But with the problems that slowed their career to a virtual crawl last year now in the past, bassist Nikki Sixx, vocalist Vince Neil, guitarist Mick Mars and drummer Tommy Lee have again committed themselves to the rock and roll cause. Instead of letting fame and fortune mellow them, they've honed their rock sensibilities to a cutting edge — as their latest LP, **Girls, Girls, Girls** proves. Recently we talked with the notorious Nikki about what keeps the Crue down 'n dirty after four years of platinum success.*

**Hit Parader:** It seems that Motley Crue's success continues to snowball — whether the band is recording and touring or just taking it easy, as you did most of last year. Why?

**Nikki Sixx:** We've put a lot of time and

effort into our music and our tours, and I think the fans realize that. We've released four albums and one picture disc, and we've never let anybody down during that time. Whatever people have expected from us, we've delivered, and

that's the reason we stay popular. When I was growing up there were certain bands like Led Zeppelin, Aerosmith and the Stones who were able to keep the interest level around them real high, whether they were working or not. I'm not saying we're in the same category as those bands, but maybe we have some of the same qualities.

**HP:** The band's year-long break in 1986 must have given you the chance to reflect on what Motley Crue has achieved over the last few years.

**NS:** Yeah, it did. I had never realized what we had accomplished because when you're on tour, you're really caught up in a whirlwind. You don't have the time or the inclination to disassociate yourself from what's going on to think about your success. You come home after a tour's over and you ask yourself, "What am I supposed to do now?" You pick up the phone to call some friends, and they've all moved or changed their numbers. That's the negative side of it. But it's nice to be able to sit back after the craziness of the road and realize you really have accomplished something, while not giving up who or what you're all about.

**"Our attitude on this album is that everyone should just pull their pants down and party."**

**HP:** Let's talk about the album. What inspired the title **Girls, Girls, Girls**?

**NS:** There's a song by that title on the record, and what inspired it was our fondness for strip clubs all around the country. We mention a whole bunch of them in the song. Look, we don't deny it — we like girls. We always have and we always will.

**HP:** How easy, or difficult, was it to get the material for this album together?

**NS:** We started working real hard on the material about six months before we began recording. But then about three months later, we decided to can what we'd done and start again. It wasn't so much that what we had been doing wasn't good, but as we kept writing, newer and better stuff kept coming out. We really got everything together just before we went into the studio. That way, it didn't sound like it was year-old material. I mean, if we played a song from **Theatre Of Pain** on this album, it would sound old in comparison to the new stuff. It wouldn't sound like where we're at today.

**HP:** How would you compare **Girls,**



Jeffrey Mayer



Nikki Sixx



Tommy Lee: Recently voted the top drummer in rock by *Hit Parader* readers.



**Girls, Girls** to your earlier LPs?

**NS:** I know everyone says their new album is the best thing they've ever done. But in our case it's probably true. We really hit what Motley Crue is all about right on the head with this album. We're really sleazy and that's what this album is, pure and simple. It's loose but tight at the same time. The music is right on the edge, but just when you think it's going to fall over that edge, it tightens up and comes together. We didn't give a damn about what you were supposed to do on an album. With **Girls, Girls, Girls** we broke all the rules.

**HP:** The album has a very unique quality to it — a gritty, hardnosed sound. Was that what you set out to capture?

**NS:** I don't know if we set out to capture anything; we kind of let things go wherever they were headed. But this album is dirtier than anything we've done before. I'm not talking about anything sexual; it's more the sound of the guitars and the other instruments. It's pure dirt. It's V.D. Rock — raunchier than anything we've ever done. In a way it has an attitude similar to **Too Fast For Love**.

**HP:** Last time you caught some heat for doing the ballad *Home Sweet Home*. This time you recorded *All I Need*, which is somewhat in the same vein.

**NS:** There's been some kind of ballad on every Motley Crue album. *All I Need* is raunchy, but it's a real good song. The heat we caught last time didn't bother us. We like causing some heat. That's what we're all about.

**HP:** On *Theatre Of Pain* you touched on subjects as diverse as racial discrimination and kids standing up for their beliefs. This time it seems you've gone back to more conventional rock topics.

**NS:** I'm just ranting about different things this time. This year's topics are girls, motorcycles, sex and drugs — all the traditional rock things. It's Motley Crue gutter rock — real street. Our attitude this time is just to pull your pants down and party.

**HP:** As you've become better known and more wealthy, has it become more difficult to stay in touch with the feelings that first inspired Motley Crue. I mean, the back seat of a limo is a long way from the street.

**NS:** We're still the same guys we always were. We're not acting any different today from the way we did when the band was starting. We don't always look like we do onstage. And we don't always act crazy. We have four very different characters in this band. We're just a rock and roll group, and that's all we ever wanted to be.

**HP:** But you know that Motley Crue is more than just a rock and roll band. You've become cultural icons.

**NS:** We don't think about that. We're just

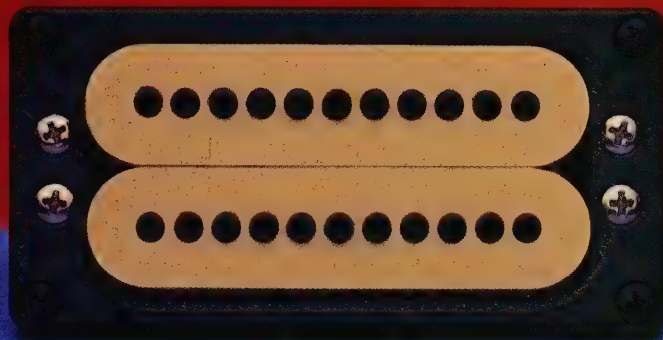
people, and that's what we try to get across to the kids. Some kid will come up to me and brag about how much he drank last night and I'll say to him, "Man, you don't have to do that — it's not you." We try to tell the kids that they don't have to be anything they're not. They don't have to live up to some image — that's bullshit. I mean I really get off on the kids. I enjoy getting off the tour bus and talking to them. It really isn't that far from the limo to the street when you open the door. It's real important to me to stay in touch with the fans. I have more fun with them than I do backstage. I hate leaving them and

having to go into the dressing room.

**HP:** But how do you handle the crowds when you mingle with the fans before a show?

**NS:** From time to time, things get a bit crazy when I do that, but when people start getting out of hand I just tell 'em, "Hey, I'm not going anywhere, take it easy." All they want to do is go into the hall with me, and all I want to do is stay out and party with them. They don't know that hanging out with them is a lot more exciting than anything we do backstage, believe me. □

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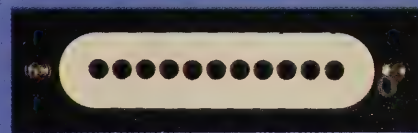
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# HIT PARADER

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Test Your Rock And Roll Knowledge

# LED ZEPPELIN

Kevin Mazur



Jimmy Page: Do you know the names of the bands he performed with during his noted studio career?

When it comes to hallowed history, few bands in rock and roll can match the legendary Led Zeppelin. During their decade-long metal reign, guitarist Jimmy Page, vocalist Robert Plant, drummer John "Bonzo" Bonham and bassist John Paul Jones created a style and sound which has since become the very foundation of the metal empire. Now it's time for you to test your knowledge of the mighty Zep by taking this month's metal mindbender.

If you score:

**17-20 correct:** You surely have climbed the *Stairway To Heaven*.

**12-16 correct:** You're a Zep-o-maniac.

**8-11 correct:** Not bad, but you'd better keep studying your **Hit Parader**.

**4-7 correct:** Maybe we should start by telling you Led Zep was a rock group.

**0-3 correct:** Your subscription to **Reader's Digest** will be starting shortly.

**1.** Before forming Led Zeppelin, Jimmy Page was a central figure in another important hard rock band. What was this group's name?

**2.** During their career, Led Zeppelin released only one official live album. Name this two-record set and where it was recorded.

**3.** Led Zeppelin had their own record label, which also released product by the likes of Bad Company and the Pretty Things. What was this label's name?

**4.** Which two famous musicians first told Jimmy Page to name his new band Led Zeppelin?

**5.** What is John Paul Jones' real name?

**6.** Before joining Zeppelin, Robert Plant and John Bonham played together in another group. What was this band called?

**7.** Who were Jimmy Page's original choices for the vocal and drum positions in Zeppelin?

**8.** One of Jimmy Page's most famous stage ploys was striking his guitar strings with an implement normally associated with classical music. What was this implement?

**9.** Led Zeppelin's famous fourth LP is commonly called **ZOSO** due to the strange markings on the album sleeve. What are these mystical designs called?

**10.** What was the first song Led Zeppelin ever played when the group formed in 1968?

**11.** Originally the band consisting of Page, Plant, Bonham and Jones toured under a name other than Led Zeppelin. What was it?

**12.** What is the name of Led Zep's only studio double album?

**13.** One song which was a staple of the Yardbirds' live set (though they never recorded it) was later recorded by Led Zeppelin. What is the song?

**14.** Which of the following artists did Jimmy Page *not* record with during the early part of his career: A) The Rolling Stones B) The Kinks C) Tom Jones D) The Who

**15.** Only one Led Zeppelin song had an album named after it—though the song did not appear on the album of the same name. What was the song and the album?

**16.** Jimmy Page has often been accused of dabbling in "black magic." Who does he cite as his main influence in this area? Hint: Page used to own this man's home, called Boleskine House.



17. What was the name of the last Led Zeppelin album?  
 18. When Led Zeppelin "reformed" for their historic appearance at Live Aid, who were the two drummers that played with the band?  
 19. According to legend, what nation was the primary influence for the lyrics of *Stairway To Heaven*?  
 20. What is the name of the band Jimmy Page formed after the demise of Zeppelin?

15. **Houses Of The Holy**  
 studio guitarist in the early Sixties.  
 16. Aleister Crowley, often called the most evil man who ever lived  
 17. **Coda**  
 18. Phil Collins and Tony Thompson  
 19. The United States  
 20. The Firm

- ANSWERS  
 1. The Yardbirds  
 2. **The Song Remains The Same** was recorded in New York's Madison Square Garden.  
 3. Swan Song  
 4. John Entwistle and Keith Moon of the Who  
 5. John Baldwin  
 6. Band Of Joy  
 7. He originally wanted Terry Reid as vocalist and B.J. Wilson (of Procol Harum) on drums.  
 8. A violin bow  
 9. The symbols are called runes.  
 10. Garnet Mimms's *As Long As I Have You*  
 11. The New Yardbirds  
 12. **Physical Graffiti**  
 13. *Dazed And Confused*  
 14. Actually, he recorded with all of them during his days as a

Cathy Miller/Pix Int'l.



Robert Plant: What group was he in — along with John Bonham — before joining Zeppelin?



# HEAVEN ON EARTH

# STRYPHER



Mark Weiss

Michael Sweet: "Our music can reach even those who don't share our religious views."

## God Squad Rockers Shout To Hell With The Devil.

by James Curtis

Standing onstage, dressed in gleaming black and yellow outfits, their music emanating from a wall of amplifiers at ear-shattering volume, Stryper seem to more or less resemble countless other hard rock outfits. But once one delves into the music presented by vocalist Michael Sweet, his drumming brother Robert, bassist Timothy Gaines and guitarist Oz Fox, some major differences become apparent. Let's face it, how many other groups in the metal world fill their lyrics with praises of Jesus and the benefits of the "born again" lifestyle? No, Stryper's musical stance may not be for everyone, but with the success of their latest LP, *To Hell With The Devil*, these L.A. rockers have proven that rock and religion can be a potent combination. Recently we discussed Stryper's unique presentation with Robert and Michael Sweet.

**Hit Parader:** How do you react to people who criticize Stryper for mixing religious views and music?

**Robert Sweet:** To be honest, I haven't heard that many criticisms of what we do. I mean, every band has its share of detractors, and I know we do as well. But we tend to surround ourselves with a positive energy, and there's plenty of that building up around us these days. If people want to criticize us, that's their business. Things that are a little different always tend to get a lot of heat. We can handle it.

**HP:** Stryper's success seems to have opened the doors to a flood of other Christian rock bands like Petra and Bloodgood. Do you feel some of these groups are using your success to launch their career?



**RS:** I think that's a negative way of looking at it. Our success has shown other groups who may share our beliefs that they don't have to be scared to be heard. The other Christian groups that I'm aware of are quite different from Stryper in their look and sound, so I hope they're trying to create their own way of communicating a similar message. But I welcome those bands. As long as they're sincere in what they're doing — and I believe they are — they should put everything they have into getting their music heard.

**HP:** Your new album, *To Hell With The Devil*, has taken Stryper to true rock star status. Has there been any pressure placed on you to temper your religious message in order to increase your appeal?

**Michael Sweet:** We would never accept any pressure like that. We've always placed our belief in the Lord, and our desire to spread His word, above concern for the commercial side of music. We could have made a great deal of money a few years earlier if we had buried our message a bit and signed with a major label. But we've always wanted to keep Stryper's message up front in our music — and that's the music that has taken us to success. Why would we change now? We've shown that the type of music we play can reach a wide variety of people — even those who don't necessarily share our religious views.

**HP:** Would you deny that most of Stryper's fans are there for the power of the music and not for the religious message?

**RS:** No I wouldn't. But our message reaches them. I'm not saying that everyone who comes to our shows shares our beliefs, but perhaps those who don't will be touched by something we sing and realize that what we're saying is right for them.

**HP:** The band went through a confusing period a few months back. First it was announced that Tim Gaines had left the band and had been replaced by Matt Hurich, then it was announced that Tim had come back. What happened?

**RS:** That situation was just one of God's ways of testing us. Timmy is like a brother to me. We all care about each other deeply in this band. But he was married a few weeks before we went on tour last year, and I think the pressure of being away from his wife was very great on him. He didn't change his attitudes at all, but we could see the strain building up inside him. When he decided to leave, we understood. Then, when he had the chance to get away from the band for a short while he realized the importance of what Stryper is doing. To us he was always a member of the band — even when he left. So it was very natural that when he decided to rejoin Stryper, it seemed that nothing had ever changed.

**HP:** But didn't that leave Matt Hurich out in the cold?

**RS:** Matt understood the feeling that was part of being in Stryper. He knew that Tim was our brother. Matt is a good Christian, and he didn't want to stand in the way of what Stryper was trying to accomplish. We only wish him the best of luck in the future.

**HP:** How do you compare *To Hell With The Devil*

with earlier Stryper LPs like *Soldiers Under Command* and *The Yellow And Black Attack*?

**RS:** The key to this album is that we had a lot more time, and a lot more money to spend on it. When we made *Soldiers Under Command*, on the other hand, we had a total of two weeks to record — and believe me that's not much time. We were under pressure because we had a big tour of Japan scheduled, and we couldn't delay that. Then, on top of the short recording time, we couldn't even spend time in the studio working on the final mixes. Considering those handicaps, I think *Soldiers Under Command* was a real strong album. But with this record, we had all the

time we needed, and we were able to record digitally for the first time.

**HP:** Did the success of your earlier albums put any extra pressure on you this time?

**RS:** We won't deny that we felt some pressure. But because of who and what we are, we're very used to handling that. We enjoyed working on this record very much. We knew we wanted to make it our best album, and we did. The sales and the critical reaction tell us that. After all, the more people we reach with our message, the happier we are. You'll never hear us say that sales don't matter. □

Rick Gould/Pix Int'l.



Tim Gaines: His in, then out, then back in odyssey is finally over.





Guns N' Roses: Will they be the next major band on the hard rock scene?

# Guns N' Roses

## The Next Big Thing?

by Adrianne Stone

### *Glam/Metal Newcomers Set Their Sights On The Big Time.*

Four years ago, Los Angeles experienced an explosion of new rock and roll bands — Motley Crue, Ratt, W/ASP, Great White, Quiet Riot, Dokken, and Black 'N Blue, to name but a few. Each one claimed to be wilder, louder and nastier than the next. Virtually all were signed to record labels, yet only a few remain in the forefront of successful metal bands. In the wake of this fallout, ambitious youths hungering for the spotlight have risen to claim their destiny. They come from the streets. They're tougher, they're raunchier, they're meaner 'n' leaner and you better believe they're out for blood.

Leading the pack, with an independently released EP, **Live Like A Suicide**, and an album in the works (on Geffen Records), is a five-piece unit of music molesters named Guns N' Roses. Lead singer Axl Rose and his "partners in crime" — Slash (guitar), Duff (bass), Izzy (guitar) and Steven (drums) — shed some light on their "street rock" music and "rough stuff" image:



**Hit Parader:** How did the five of you get together?

**Axl:** This lineup has been together for two years. Izzy and I have been playing together for about 12 years. He started out on drums, then switched to bass and finally guitar. At one point he was singing and I was playing keyboards and bass.

**Izzy:** I couldn't sing, so that didn't work out! (Laughs)

**Axl:** Then, about three years ago, I was in a band called Hollywood Rose and then another one called LA Guns, which is how I got to know the rest of the guys. Eventually we decided that this was the right lineup and that we were gonna stick together.

**HP:** But isn't LA Guns still around?

**Axl:** Yeah, but during the time I was in LA Guns, Izzy and I started doing stuff on the side and calling it Guns N' Roses. Meanwhile, the other band I was in got sick of me sitting around and saying, "Slash would be great for this..." Finally, I got myself kicked out of that band by putting on a pair of ripped up black jeans and a spray-painted pink and black biker jacket, doing my hair, putting full makeup on and running all around the stage and out into the crowd one night. The guitarist freaked out 'cause it was his band and he was used to getting all the attention. So, before I could say, "I quit," he kicked me out. I said, "Yeeahhh!" It was great!

**Izzy:** Some of the songs on our EP were written during that time.

**HP:** Speaking of **Live Like A Suicide**, why did you release a 4-song EP on your own when you'd already signed with Geffen Records for a full-length LP? Why not just put out the album with some of the songs from the EP included?

**Slash:** Because we wanted an inexpensive dedication to all the kids who helped us get by when we were really low and had no money and were living in abandoned apartments. The kind of record that not everyone will have, because we're only printing 10,000 copies initially.

**Izzy:** Also, there was some material which won't be on the Geffen album that people who have been going to our shows from the very beginning like to hear. Some of them are cover tunes — Aerosmith and Rose Tattoo stuff.

**HP:** What is the truth behind the rumor that Paul Stanley of Kiss was going to produce the EP?

**Axl:** Well, we worked with Spencer Proffer on our demo tape, then Paul came to us because he was interested in producing. Slash had him come over and I sat down and talked production with him and played him the demo. He wanted to rewrite

two of our very favorite songs, so it was over right then and there.

**HP:** Is it because you don't want anyone tampering with your individual style?

**Izzy:** We do what we want. We have a raunchy type attitude. I don't wanna say "punk" attitude, but we definitely are raunchy. Now that we've gotten signed, there are all these bands coming out, trying to be tough. We've already changed the music scene in L.A.

**Axl:** But we don't do something specifically because we know it will work. We just go out and do

Mark Weiss/MWA



Axl Rose: "We went through hell before making it."

what we want. We walk into any place we play and kick ass.

**HP:** You mentioned that the EP is a tribute to those who helped you when you were broke. How tough was it for you in the beginning?

**Slash:** We lived in a one-room studio with holes in the ceiling. We got rained on a lot.

**Izzy:** Which is good 'cause we had no shower.

**Axl:** We stole wood, built a loft and slept above the equipment. But, you know, we almost miss it. Every weekend, the biggest party in L.A. was down at our place. We'd have 500 people packed in an alley and our old roadie was selling beers for a buck out of his trunk. It was like a bar and everyone had their whiskey. We could get away with whatever we wanted, except when the cops came.

**HP:** Did things ever get carried away?

**Axl:** If there was a problem with someone, we'd escort them out. By "escort," I mean we'd drag 'em out by their hair down the alley, naked.

**HP:** How nice! What about your shows? What was the most outrageous show you've done so far?

**Axl:** We played the Los Angeles "Street Scene" concert for 5,000 people in downtown L.A. We only got to do 4 songs before the crowd went crazy on us.

**Izzy:** They knocked the place down and they were climbing up onstage.

**Axl:** We did a song called *They're Out To Get Me* and the kids started throwing 60-gallon oil drums at the cops. The crowd went fuckin' bananas. All these kids — punk rockers, heavy metal kids, everyone — just going nuts. If I would have said, "Tear up downtown!" all of downtown L.A. would have been rubble! But the fire marshalls made us stop playing 'cause all those oil drums were spilling liquid into the electrical system and we were gonna get fried if we stayed onstage. That would have been *really* heavy! □





# K I S S

Bruce Kulick



# Turn It Loose Bruce

## Band's Latest Six-String Maestro Discusses Life In The Fast Lane.

by Andy Secher

Let's face it, in most heavy metal bands the lead guitarist is the key to the group's potential fame and fortune. After all, Van Halen survived the departure of a certain Mr. David Lee Roth didn't it? And Black Sabbath has hung on, more or less, as long as six-string master Tony Iommi has stayed aboard. Such a case can be made for virtually all hard rock attractions — with the notable exception of Kiss. Sure, the original band revolved very much around Ace Frehley's sonic riffs, but since the Space Ace's departure six years ago, Kiss has managed to prosper despite a virtual revolving door at the lead guitarist's slot. All that changed a few years back however, when Bruce Kulick signed on and put an end to the turmoil which had seen Ace, Vinnie Vincent and Mark St. John tear through the Kiss fold at near-record speed. Bruce hasn't exactly challenged Paul Stanley or Gene Simmons for the driver's seat in the Kiss rocketship but, as he recently told us, he's a guy who knows his contributions are making a big difference.

**Hit Parader:** How come Gene and Paul are letting you talk? It seemed as if there were only two voices in Kiss in recent years.

**Bruce Kulick:** I don't think there was ever a conscious decision to limit what was being said by anyone who's ever been a member of the band. I know Eric Carr does his share of interviews. But the fact is that most people who speak to Kiss want to talk to Gene or Paul. That's understandable. I think they were also a little sensitive about the number of guitar changes the band went through. They didn't necessarily want to subject me to all the questions about how it feels to be the new guy in Kiss. Once they saw I could handle it though, there haven't been any problems.

**HP:** You're finishing up work on your second album with Kiss — which is the first time the same guitarist has worked on two Kiss LPs since Ace left. Do you feel more pressure on you this time?

**BK:** Actually, I feel a lot less pressure because I'm more secure about my position in the band. The first time I recorded with Kiss, on *Asylum*, we had literally just come off the road when we went into the studio. There really

wasn't time to analyze what was going on. That's when there was a lot of pressure. This time, we had prepared a lot more for the album. So by the time we went into the studio, everyone was very confident about what he had to do.

**HP:** It's easy to understand the rest of the band wanting a little time off, but were you disappointed that Kiss took a six-month hiatus from recording and touring?

**BK:** Not at all. It gave me the chance to work on some new songs for the band on my home recording unit. It's important to me to write material for the band and not just be the guitarist. The rest of the group has been very receptive to my writing, both on *Asylum* and the new LP, and that's the way I want it.

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**"I grew up in New York listening to Kiss — they were a big influence."**

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**HP:** When you're writing for Kiss — a band with a very established sound — do you try to make your songs sound like traditional Kiss numbers?

**BK:** What's great is that the style of music I really like to play is very similar to the Kiss sound. I grew up in New York listening to Kiss, and they were a big influence on me. That's why when we got together initially, things came together very well. Some of the songs we come up with may not be what people expect from Kiss but, unlike some other bands who always want to experiment, we know what should be in Kiss and what shouldn't. Thankfully, many of the things I write fit in naturally.

**HP:** When you joined the band in 1984, the guitarist's spot had been in an incredible state of flux. Was there one magic moment when you finally began to feel secure in your new job?

**BK:** When we came back from Europe on the *Animalize* tour, things were really clicking.

Mark St. John was still officially in the band, but his hand wasn't getting better and it was obvious that something had to be done. So when I got the chance to rejoin the band in the midst of the American tour and they told me I was the new guitarist, I felt secure right away. I felt I was making a solid contribution to the group, and they seemed pleased by what I was doing. From then on, even although the kids didn't really know who I was until after *Asylum* came out, I felt totally a part of the band.

**HP:** What's been the most unexpected part of being a member of Kiss?

**BK:** Maybe the realization that there's a lot of responsibility involved with being in a band like Kiss. All my life I dreamed of being in a group like this, so when I got here, I had to take a step back and look at what was going on around me. It's a great deal of fun, but there are certain things you have to do that you never considered before. You have to learn to deal with the fans — which is something I really enjoy — but it can be a bit strange too. I remember riding in a limo with the band right after I joined, and Gene and Paul were telling me that I had to practice signing my name for the kids. They said, "if you give them an autograph, you want to make it something special". So there I was sitting in the back of the car with a pad and pen practicing my autograph until I hit upon one that everyone in the band liked.

**HP:** How do you feel about the prospects of going back on tour as soon as this album's released? Does the idea of heading out for six months of road life excite you or dismay you?

**BK:** I'm pretty much used to road life. I've toured with people like Meat Loaf and Blackjack before, so I know what touring's all about. To me it's a great deal of fun, especially with a band like Kiss because the fans' reaction is always so great.

**HP:** You actually knew the members of Kiss long before you started working with them. Did it feel strange to work with people you had known for so long?

**BK:** I really didn't know them that well. Actually my brother Bob had worked with them a lot in the past, doing some "ghost" guitar work on the albums — and at one point he was considered for the guitar spot. I was always just Bob's younger brother. So in that way it was a little strange for me suddenly to be in a band with guys like Paul and Gene, who I had respected for so long. But it's worked out great so far, and I hope it keeps on that way for a long time to come. □



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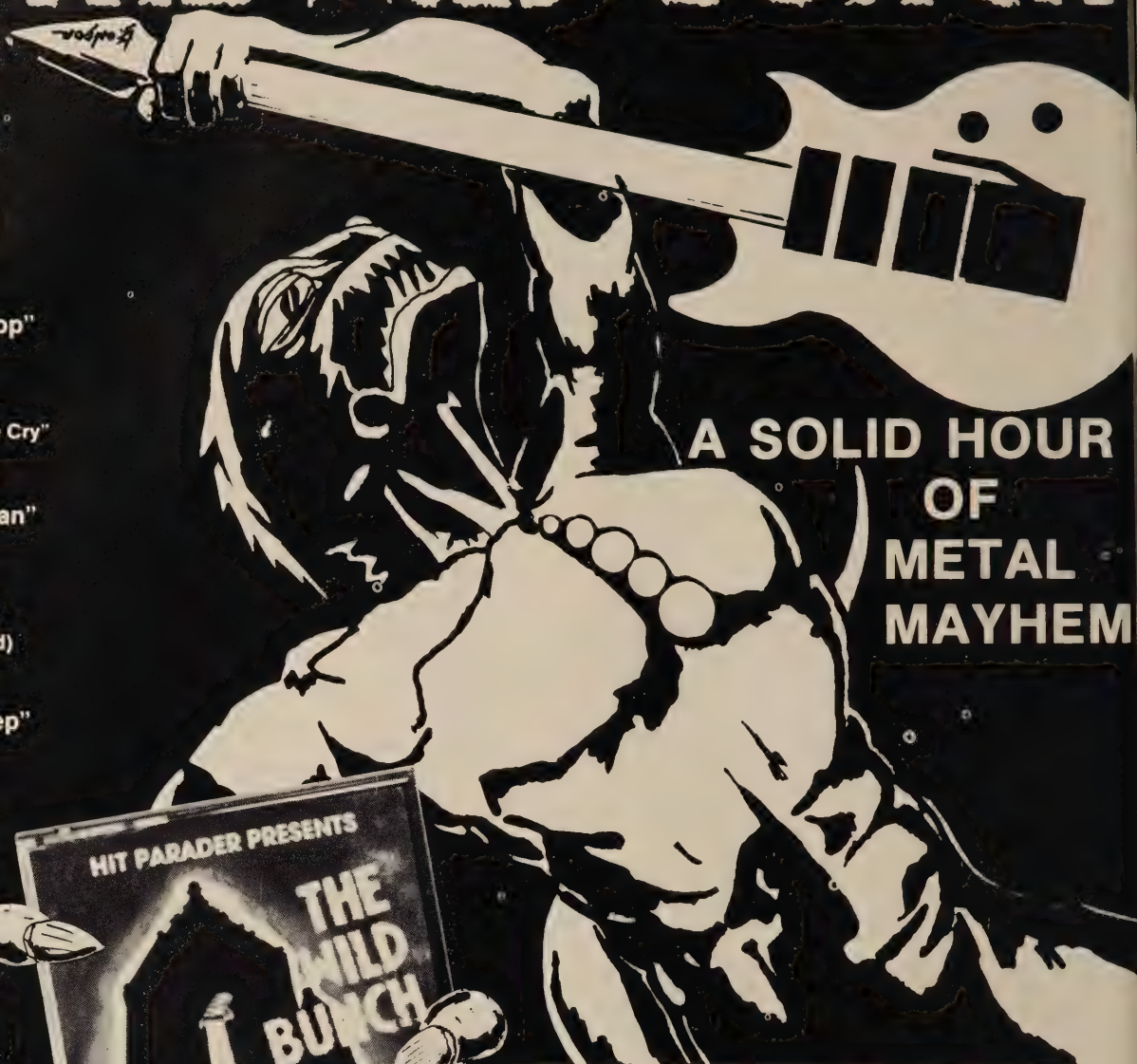
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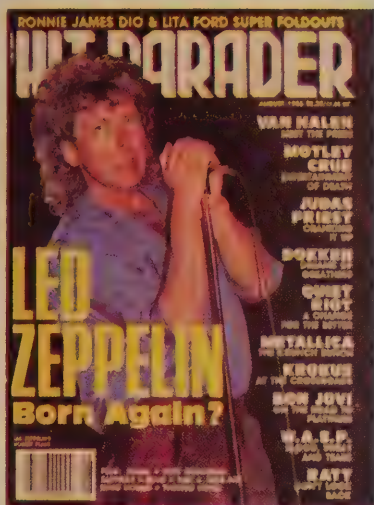
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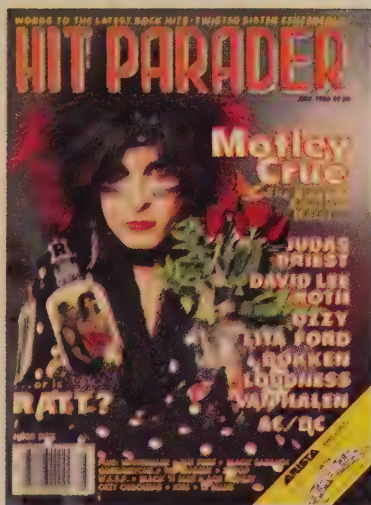


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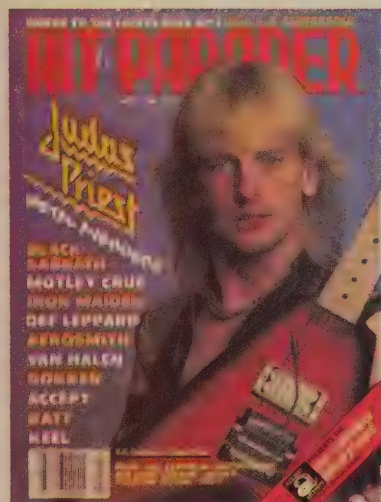
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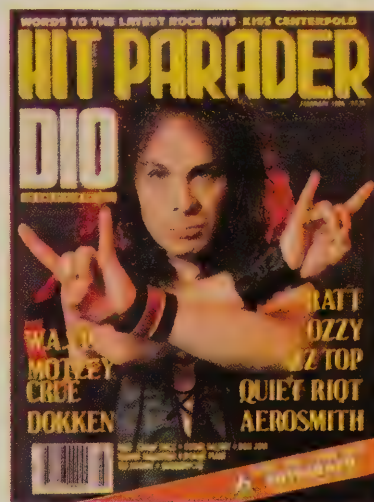
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# Cinderella

by Rob Andrews

## A FAIRY TALE YEAR



Cinderella (clockwise from upper left): Jeff LaBar, Tom Keifer, Fred Coury, Eric Brittingham.

### Platinum Platter And Sold-Out Tour Spur On Philly Quartet.

**T**he big black limousine pulled up outside New York's Tavern On The Green restaurant, depositing the four members of Cinderella at the site where they were to be presented with gold albums for their first LP, **Night Moves**. The restaurant's plush decor seemed ill-suited for a rock and roll party, especially considering the spandex-and-scarves look favored by vocalist Tom Keifer, bassist Eric Brittingham, drummer Fred Coury and guitarist Jeff LaBar. But as a phalanx of well-wishers, record company execs and industry honchos gathered around the band, there was no question that these Philadelphia natives were the kings of their domain.

"This is really something," Brittingham said as he nervously shook hands with a never-ending stream of guests. "I don't even know some of these people, but it's really nice to know that they took time out of their busy day to come over and have some fun at our party. I guess it's still pretty hard for us to realize that important record business people even know who we are."



It certainly has been quite a year for Cinderella. Back in the spring of 1986, they were still content to open shows in clubs around the Philly area. Then, with the release of **Night Moves** — which featured the hit singles *Nobody's Fool* and *Shake Me* — Cinderella suddenly exploded. Their album sailed into the Top 10 of the sales charts, making them the most successful hard rock debut act in many years. Though the sudden success caught the boys a little off guard, they were able to quickly regain their composure and enjoy every second of it.

"This kind of success is something we had been dreaming about for years," Keifer explained. "When you're playing in clubs, all you can think about is getting that big break and being able to do a national tour. It took us a while to realize what was happening to us once the album took off, but once we did, we really took advantage of it. We've worked very hard to get here, and we'll keep working hard. But we're having the time of our lives too."

Unlike so many of their hard rocking compatriots — especially those from the fun-loving West Coast — the members of Cinderella have their priorities well in order. Instead of spending their time hanging out in bars or partying with friends, Cinderella prefer to use their free time making rock and roll music. In fact, Keifer explains that while the band was recording **Night Moves**, many of their friends — even their girlfriends and wives — wondered if they had fallen off the face of the earth.

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**"I used to go into supermarkets with one dollar in my pocket."**

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"When you find the thing in life that you really want to do, you might as well give it as much effort as you can," Keifer said. "When we got the go-ahead to record the album, it was like nothing else existed in our lives. Weekends, weekdays, it didn't matter. If we had the chance to get into the studio, we went. I think that's probably the thing that makes Cinderella special. I think we write good songs and play fairly well — but we work harder than *anybody*."

"It's not hard to put a lot of time into doing what you love," Brittingham added. "If we weren't working on an album or doing a major arena tour, I'm sure we'd be working just as hard on our material and our stage show. That's just the way we are. Maybe it's because we're from a place that's not really into the glamor side of music. In Philly there weren't that many places to play, and there weren't that many bands for us to be in competition with. So most of our energy went into the band. I don't think that will ever change, no matter how successful we become."

Cinderella know how lucky they are to have found their current fame and fortune. Brittingham and Keifer can easily remember practically living off dry cereal and cans of cold spaghetti that they "borrowed" from supermarkets. That's a long way from staying in the world's best hotels and touring the country with the likes of Bon Jovi, and having their stage costumes custom made.

"I remember going into supermarkets with a dollar in my pocket knowing I needed to buy stuff that would last me for two or three days," Brittingham said. "I'd always keep my eye out for the damaged goods and the boxes of cereal that might have been opened. A handful of Cap'n Crunch can keep you going. We should really be doing endorsements for those cereals. You know, 'Hey kids, want to go on the rock and roll diet?'"

"One of the nicest things about having some success is

knowing where your next meal is coming from," Keifer added. "And to be able to buy nice clothes and pick up new equipment if we need it. That's the important stuff; the 'fame' aspect of it either hasn't hit us yet, or really isn't that important. I hope we never forget what it was like being hungry. That's what keeps you wanting to make something special of your life. I was just speaking to Jon Bon Jovi about that the other day, and he agreed that no matter what you accomplish, you have to want to do something even better."

Being able to tour with Bon Jovi is a special thrill for Cinderella, for it was Jon, along with PolyGram executive Derek Shulman, who helped discover and sign Cinderella. As legend has it, Jon saw one of Cinderella's early incarnations, wasn't particularly impressed, and forgot about the group. Then upon seeing the band a year later — after a personnel shift that added LaBar and Coury to the lineup — he immediately recognized the commercial potential of the band's hard rocking tunes.

"Jon's been real good to us," Keifer said. "When he saw us he liked us and wanted to help, and he didn't want anything in return. That's why being able to go on the road with him now and help entertain his fans is really nice for us. Maybe that way we're helping to pay back a debt to him. That would mean a lot to us. Our attitude is to always pay back whatever we owe, and give everyone maximum value for their money. As long as we keep that attitude, I'm sure we'll do just fine." □

Neil Zolzower, Inc.



Tom Keifer: "This band works harder than anybody."



# EUROPE

by [illegible] Photo [illegible]



**Joey Tempest**



# Countdown To Stardom

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## Swedish Rockers Take Off With **The Final Countdown**.

by Winston Cummings

When most Americans think of Sweden, they picture statuesque blonde women and snow-capped mountains. Few of us instantly conjure up images of great rock and roll bands. The members of Europe, Sweden's most successful rock export since Yngwie Malmsteen, hope to change all that. After conquering the rest of the world — especially the Orient — in the six months since the release of their latest LP, **The Final Countdown**, vocalist Joey Tempest, guitarist John Norum, keyboardist Mic Michaeli, bassist John Leven and drummer Ian Haugland, have now set their sights on the green pastures of the good ol' U.S. of A.

"Americans are very funny," Tempest said, scowling slightly. "They don't realize that a world exists outside their country. They are always amazed that a band doesn't immediately want to come to America and tour. We certainly do want to come to America and tour; we love the country and the people we've met. But we've had a number of other commitments which have kept us busy in recent months. We've had sold-out tours in Europe and Japan. Wouldn't we be foolish to pass up those opportunities to be an opening act in America?"

"Now that we're here, however, we plan to give it our best shot," he added. "America is a rather overwhelming challenge to a band. When you come from a country like Sweden you know you can hit all the major venues in a week or two. In America you need to spend five or six months to tour properly. Actually, by waiting as we did, I think we ended up with an ideal situation. We landed an excellent support tour going into many markets, and we let momentum build behind our record."

When Tempest talks about building momentum, he's not exaggerating. **The Final Countdown** reached the Top 10 in no less than six foreign lands — including Germany, Holland and their native Sweden — and achieved gold and platinum status worldwide. But, as Joey pointed out, as far as chauvinistic Americans are concerned, if you haven't made it here, you haven't made it. Nonetheless, Europe's LP has sold a respectable 200,000 copies in the States, and their label hopes that figure will triple on the strength of their tour.

"That's what they tell us," Tempest explained. "They're very excited about our band, and we're thankful for that. We had heard stories of how American labels can be cold to bands on their roster — especially if those bands were signed by the label's European branch. But that hasn't been true for us. We've been treated very warmly, and we hope we can return that kindness by making our record even more successful than it has been so far."

Europe's success story is one of the more interesting tales of this — or any other — year. Formed by Tempest in Stockholm during 1982, Europe became Sweden's favorite hard rock attraction after less than six months of extensive Scandinavian touring. That popularity encouraged a Dutch-based independent label to finance the group's self-titled debut LP, which was released early in 1983. While that album captured much of the band's onstage dynamism, the label's poor distribution network made the record almost impossible to find.

Luckily for Europe, one copy landed on the desk of an executive at a major international label, who signed the band in time for the release of their second LP, **Wings Of Tomorrow**. The incredibly hectic touring schedule that followed nearly caused a premature end to Europe's career. Apparently the strain of the road played havoc with Tempest's voice, which forced the singer to take nearly a year off from the rigors of rock and roll.

"It was an unbelievable experience to live through," he said. "It was as if the thing you love most was taken from you without warning. At first, the doctors weren't sure what was wrong with my voice, but most of them felt that if I didn't push it, I would recover. It was hell waiting and not knowing if I would recover or not. It's not like having a broken arm where you know that, with a little time, it will mend. A voice is a very unpredictable thing. But thankfully, after a long wait, things began to return to normal."

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### "Americans don't realize that a world exists outside their country."

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"We had discussed two options during my time off," he added. "Either we could wait patiently to see what happened with my voice, or we could break up. We really didn't want to break up because we felt that we were on the verge of something very big. So we decided to put our energy into writing material for the next album. In some ways you could say that the material on **The Final Countdown** is so good because of my vocal problems."

The two years of writing that Europe invested in **The Final Countdown** yielded a bumper crop of top-flight rockers like *Rock The Night*, *Cherokee* and the title track (which has remained an MTV video favorite for the last six months.) Blending richly textured melodies with strident rock energy, Europe has emerged with a sound that simultaneously pays homage to hard rock's traditions, yet remains vital and exciting.

"We're very proud to be European," Tempest said. "We all grew up listening to European bands like Zeppelin, Deep Purple and Thin Lizzy. It seems many successful bands today — especially those in America — were influenced only by Aerosmith and Kiss. Those were great bands, but we believe in keyboards and a very classically-based sound. On this album we tried to create music that people can instantly identify as Europe. That's the quality all the bands we admire had — when their songs were played, it took only seconds for everyone to know who it was. Now that we're in America, maybe we'll show a bit more of that American influence on our next record. But we're called Europe for a reason. I don't think anyone will ever confuse us with Motley Crue." □



# Indie REVIEWS

by Andy Secher

RATING SYSTEM: \*\*\*\*\*=excellent \*\*\*\*=very good \*\*\*=good \*\*=fair \*=poor

## Fifth Angel, Fifth Angel

The Great Northwest has recently proven to be a major breeding ground for young hard rock

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attractions. Following in the wake of Queensryche — and, to a lesser extent Metal Church — a variety of exciting new bands have emerged who exhibit a fondness for hard-hitting rock anthems and an ability to avoid the musical clichés exhibited by so many of their Southern California brethren. One of the area's most promising new units is Fifth Angel, the latest discovery of metal maven Mike Varney. Rallying around the high octane guitar playing of James Byrd and the powerful vocals of Ted Pilot, Fifth Angel's debut disc exhibits both a strong sense of artistic flair and a rock-solid song foundation. A listen to such tracks as *The Night and Shout It Out* reveal that Fifth Angel have something special to say — and an entertaining way of saying it.

Rating: \*\*\*\*

### Krank, Hideous

Picture this: a band with the long-hair-and-leather look of Motley Crue and a sound that is pure heavy metal mayhem. While Krank doesn't fulfill all of the possibilities such a bizarre marriage could achieve, their debut LP, *Hideous*, does present a sound that is fast, furious and all business. Songs like *Til Hell Freezes Over* and *Rented Heat* are relentless in their unbridled power and energy. Vocalist Frank Tyson, guitarist Mike Force, bassist Kevin Mercer and drummer Jack Hammer may have to temper some of their creative vision if they ever hope to reach the big time, but for those who like their music rough and raw — but with a touch of flair — check out Krank.

Rating: \*\*\*

### Explorer, Symphonies Of Steel

Explorer is a New Jersey quintet whose debut album, *Symphonies Of Steel*, is a competent, if uninspiring, display of metal madness. Sure, you've heard this all before, but who ever said heavy metal was the most original of mediums? It's a form that depends on passion for its success, and there's no denying that on cuts like *Run For Tomorrow* and *City Streets*, Explorer play with a passion bordering on obsession. These guys believe totally in their presentation, and that goes a long way towards overcoming their limited musical skills.

Rating: \*\*

### Racer X, Street Lethal

The heavy metal world continues to become more and more subdivided. On one side are the thrash merchants, who seem determined to take the form to its loudest limits. On the other side are the pop/metalers, whose goal appears to be sanitizing metal to make it palatable to the rock masses. It's good to see a band like Racer X come along, because this four-man unit seems to be playing with a foot in each musical camp. They're commercial, but they also play with a fire and an uncompromising attitude that shows their musical mettle. By the way, keep an eye out for guitarist Paul Gilbert — the guy is hot!!

Rating: \*\*\*\*

### Possessed, Beyond The Gates

These guys have grown up a lot over the last couple of years. At first Possessed seemed to be exactly what they were — four teenagers playing highly derivative music with little more than a great deal of energy. But now, on their latest LP, *Beyond The Gates*, they've matured into one of the finest power metal bands around. This stuff's certainly not for the weak of heart — but if you like your metal served up hotter than hell, check 'em out.

Rating: \*\*\*\* □



Possessed: Maturing into one of the finest power metal bands around.



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# OZZY OSBOURNE

## The Wizard Of Weirddness

### Metal Madman Shaves Head And Releases Live LP.

by Rob Andrews

*March 19, 1987 — the 5th anniversary of the tragic plane crash that killed Randy Rhoads. What could be a more appropriate way of remembering one of the most gifted guitarists in rock history than by releasing a live album commemorating some of his finest moments as a member of Ozzy Osbourne's band? Well, that's exactly what's happened — thanks to the Oz's continuing love for the man he called "a true angel." But the album's release signals another major event — the possible retirement of Osbourne from the rock and roll scene. As has been well reported, last December Ozzy once again shaved off all his hair in an attempt, as one insider explained, "to remove the demons of having to be Ozzy all the time." He also began a lengthy journey to Tibet and China, places that, according to his wife and manager Sharon, "he felt the need to visit." So in what may be the last interview with Ozzy for quite a while, here is the metal madman explaining some of the strange events going on in his life.*

**Hit Parader:** Ozzy, why did you shave your hair off again?

**Ozzy Osbourne:** Sometimes the pressures of life just get to me — they make me do strange things. It was something I felt should be done. I was getting tired of being Ozzy Osbourne "rock star". I wanted to try and become just a regular human being again.

**HP:** You were supposedly going to check yourself into the Betty Ford clinic again when you decided to cut your hair. Why didn't you go to the clinic?

**OO:** I didn't want to. I felt the problem I was having could be handled in a different way. I felt the need to escape the life I was living — not the way I was living it.

**HP:** What about the live album? What prompted you to release the record featuring Randy Rhoads now?

**OO:** I always said that I would release it when

I felt the time was right. It's been five years since Randy's death, so this is the right time. That album actually was supposed to be released at the time *Speak Of The Devil* came out. It's been sitting, collecting dust, since then, just waiting until I felt it should come out.

**HP:** Many people are saying that your attitude at the moment, and the release of this album, is your way of saying goodbye to rock and roll. Is that true?

**OO:** I hope not, but I can't say at this time.

*"Sometimes the pressures of life just get to me."*

**HP:** Ozzy have you grown tired of being at the center of controversy?

**OO:** Bloody hell yes! You know, there were times in my career when I needed the attention caused by my doing something outrageous. Thankfully, those days are long gone. Of course, back then, I was usually too drunk to know what I was doing anyhow, so it was pretty easy to get me to do something ridiculous. Now, I actually think about what I'm going to do before I do it. Even cutting off my hair again was something I gave a little thought to — very little.

**HP:** But it seems that no matter how you change, people single you out for criticism. You were even charged with being responsible for a teenage suicide recently. Obviously you must be very unhappy about that.

**OO:** Certainly I am. I've never wanted anyone at any time to do something which would hurt them or anyone else. People always seem to misinterpret what I'm about. They want me to be the devil, and even when I'm not — which is all the time — they make me out to be evil. I really can't discuss the suicide case because there are still some legal actions hanging over my head. But I will say that I feel very sorry for the boy's parents. They've gone through a

very difficult time, and I can understand their desire to blame someone for their son's death.

**HP:** As a parent of three small children, do you find you're becoming more aware of your image and its impact upon people?

**OO:** A little, perhaps. But what most people don't realize is that I had a family when I was in Black Sabbath as well. Those kids are all in their late teens now, and I do feel bad that I wasn't as good a father to them as I could have been. That's why I'm making sure to spend as much time as possible with my kids now. I don't want them to grow up not knowing me.

**HP:** But would you want your kids exposed to a performer like Ozzy Osbourne when they reach the age of 12 or 13?

**OO:** (Laughing) I don't know why not. There are far more serious things to worry about than that. I don't think I've caused too many nightmares in my time. People seem to overrate the impact I have on people. I'm an entertainer, and I do what I do — which is turning a crowd of kids on — better than anybody else. I don't know if really young kids should go to movies or anything else for that matter, because until a certain point they can have problems telling what is real from what is not. But by the time they're teenagers, I think having an outlet like rock and roll is good for them.

**HP:** Ozzy, you've managed to keep your private life relatively secret. What do you do for relaxation and fun?

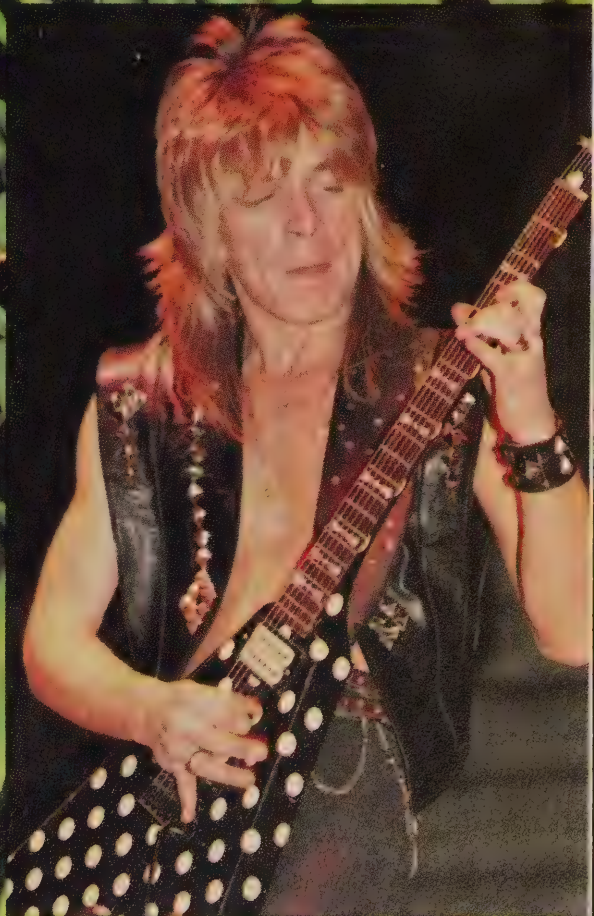
**OO:** The reason my private life's secret is because I don't have one! Everything I do, whether it's onstage or at home, seems to make headlines somewhere in the world. But in fact, when you're on the road for nine months a year, and in the studio for a couple of other months, there's really not that much of a chance to have a private life. There's nothing I love more than being at home with my wife and kids, but there just isn't much time for it. When I'm at home, I can be the laziest fucker in the world. My wife Sharon has to work like a slave when I'm at home. She's the one who says, "Ozzy dear, don't you think it's about time to go back on tour?" Sometimes she can't wait to get me out of the house.

**HP:** Do you have any hobbies in your free time? Somehow I think most people would have trouble seeing you collecting stamps.

**OO:** The only thing I've been doing in my spare time is making babies. We've had three in three years. That's fast work. I guess I'm just a very virile kind of guy. (Laughs) That's why I've had a vasectomy now. I want to keep having fun without having my wife pregnant all the time. You've got to know when enough is enough. That goes for everything in life. □



Ozzy sans hair: "I want to become just a regular human being again."



Lemmy Kilmister: Alike again in new LP



# AEROSMITH

Steven Tyler: "The new album may be our best ever."

decisions'  
decisions'

Jeffrey M. Hayes





# Tyler And Perry Lead Bad Boys From Boston Back On Tour Trail.

by Rob Andrews

**A**EROSMITH'S STEVEN TYLER HAS SEEN AND DONE IT ALL. IN THE 15 YEARS SINCE THE BAND'S DEBUT LP FIRST INTRODUCED THIS SEMINAL QUINTET TO THE ROCK MASSES, TYLER HAS REACHED THE ROCK SUMMIT WITH COUNTLESS PLATINUM ALBUMS AND SOLD-OUT WORLD TOURS. HE HAS ALSO DRIFTED INTO THE VALLEYS OF LIFE WITH SOME WELL-PUBLICIZED DRUG PROBLEMS. BUT TODAY STEVEN SWEARS HE'S A LITTLE OLDER AND A LOT WISER. GONE FOREVER ARE HIS "LOST WEEKENDS." AND THE NEW HEALTHIER STEVEN TYLER PROMISES AEROSMITH'S FANS AIN'T SEEN NOTHIN' YET.

"For some reason people are always trying to write dirt about this band," he said with stern-faced sincerity. "When we were starting out, the press never gave us the credit we deserved. They preferred to say we were trying to rip off the Stones or somebody else. Then they had a field day covering the supposed feud between Joe Perry and me. The latest thing has been the stories that have been printed about my drug problems. I'm not going to lie and say I never had a problem, but I haven't touched anything in over a year. Do you think people would print that and give me credit? Nah, they'd rather keep telling everyone that I had problems."

"I just want to assure everyone who might have read those stories that they're wrong," he added. "The band is fine and so am I. We've finished up work on the new album, and we can't wait to get back on the road. That's the truth. That's all that matters. If people don't want to print it, or believe it, that's their decision."

OK Steven, consider it printed. Whether Aerosmith's fans believe it is up to them. But judging from all the available evidence, it does seem as if Aerosmith has one thing, and only one thing, on their collective minds — making the best rock and roll they can. No feuds are raging within the band, and nobody seems overly dependent on artificial stimulants of any kind. That can only be good news to rock fans everywhere, particularly in light of the sterling work on the group's new LP. For Tyler and the boys, the album represents a sort of ultimate vindication, surpassing in satisfaction even the band's "reunion" LP, *Done With Mirrors*.

"People seem to like believing bad news," Tyler said. "It seems that to some folks we didn't prove anything last time with the album and tour. Their attitude was, 'Oh yeah, let's see you do it again.' So we did. Except this time things are even better than last time. *Done With Mirrors* was a real fine album, one of our best, but this one may be the best Aerosmith album ever. We went back to the old way of working — no rock star attitudes here. We practically locked ourselves in the studio, because we know the only way to get the best out of this band is if we put 100 percent of our effort into it."

"On some of our early albums, I'd be asleep under the piano, and I'd wake up and yell to the

producer to start the tape machines 'cause I had an idea. That's the way we worked this time. But now we just kept the tape machine going. We recorded almost everything that happened. That way if we came up with a good riff during a jam, we could just play it back. It really gave us a strong foundation to work on as far as material and as far as the band itself is concerned. When you spend that much time together, you damn well better like one another."

So all seems well and happy in the land of Aerosmith. Tyler, Perry, and bandmates Joey Kramer (drums), Brad Whitford (guitar) and Tom Hamilton (bass) have matured — though one would never know it by listening to their new disc. The snarling guitar locks and hyperactive vocals that distinguish each of the album's cuts sound more like the Angry Young Men who made infamous records like *Rocks* and *Get Your Wings* than these more mature "mellow fellows."

"We'll never change who or what we are," Tyler said with a laugh, considering the consequences of the word "mellow." "We're still as 'street' as we ever were. That's one of the things we proved with the *Walk This Way* video we did with Run-DMC last year. They're the ultimate street band, but they still turned to us for the street feel. Once you have that you never lose it, and we have more of it than anyone."

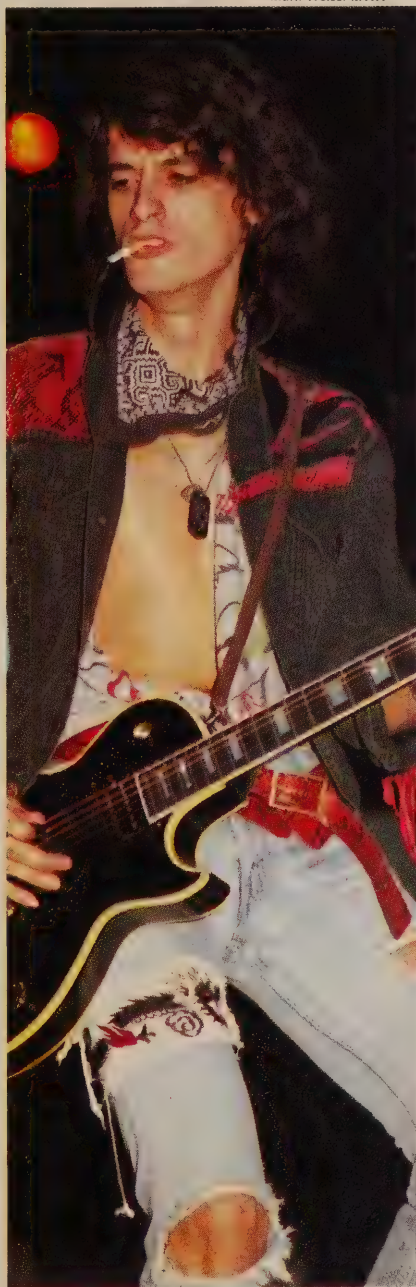
Still, one must wonder what continues to motivate Tyler and Co. after all these years. Even with their extravagant lifestyle they've amassed piles of money, and they've had enough fame to last two lifetimes. Why then would these men — all of whom are at least in their mid-30's — continue to subject themselves to the rigors of rock and roll? The answer, according to Tyler, is simple.

"We do it because we want to," he said. "Don't you think it would have been easy to call it a day a few years ago when Brad and Joe left? It's the inner satisfaction that keeps you going, and we still get plenty of that. I can never understand people who want someone to stop doing what they're good at. Aerosmith is one of the best rock and roll bands that's ever been. Why would anyone in their right mind want to give that up as long as it's still fun?"

With their new album out, Aerosmith is now beginning what Tyler enjoys most — a lengthy concert tour. Over the next year, the boys expect to hit virtually every market in North America, and maybe Europe and the Orient as well. For Tyler, heaven isn't a place with lots of clouds and people with wings — it's an amp-filled concert stage in front of thousands of rabid fans.

"It broke my heart when we had to go off the road last year," Tyler said. "We had to cancel the last leg of the *Done With Mirrors* tour because we were getting a little run down. We've learned from past problems that when you begin to get frazzled, that's the time problems can arise. So instead of running into difficulty, you play it smart and back off a bit. This time we'll schedule things a little differently. We won't push ourselves as hard, but we'll try to stay out there longer. It's a challenge, but that's what we live for. With Aerosmith, everything's always been a challenge, and we've won most of 'em." □

Mark Weiss/MWA



Joe Perry: Still one of the most creative guitarists around.



# SLAYER

Power Chords  
From Hell



Gene Amblo

Jeff Hanneman: Big, bad and nasty!



Krasner/Treibitz

Slayer: "We have a dark image — but it's not necessarily satanic."



# West Coast Crunchers Go For The Throat With Reign In Blood.

by Anne Leighton

*Slayer mean business! Since their first gig at L.A.'s Troubadour in 1981, this power-packed California quartet's onstage craziness has won them an ever growing legion of metal-mad followers. Their shows, replete with pyrotechnics and gore galore have, according to legend, caused a number of unsuspecting patrons to flee clubs and theatres in fear of their lives. "Those guys are crazy," said one club owner who preferred to remain anonymous. "They played so fucking loud that they knocked the plaster off the wall in the ladies room. The chicks really dug it."*

*What is it about singer/bassist Tom Araya, guitarists Kerry King and Jeff Hanneman and drummer Dave Lombardo that inspires such mayhem? Though everyone from fellow headbangers to the PMRC have accused the band of being devil-worshipping black metallers, when one meets them away from the concert environment, they come across as merely West Coast guys who happened to have picked up Stratocasters instead of surf boards. So what if their first major label release is called Reign In Blood? These guys are as normal as you and me...or are they?*

**Hit Parader:** Except for Metallica, the new successful metal bands are glam-types like Cinderella and Poison. Don't you think you are taking a big risk going so contrary to that scene?

**Tom Araya:** Metallica paved the way for us. When they started doing well, record companies began looking for good thrash and speed metal bands. We were getting a lot of coverage in European magazines like **Kerrang** and **Burn**, which helped us get signed. Our music is different than Metallica's though. Our songs are shorter and thrashier.

**HP:** Do you mind people saying you have a satanic image?

**TA:** We have a black image, but that doesn't necessarily mean we're satanic. We don't sit with a pentagram, lighting candles and saying stupid things backwards. We have a dark image, which not everybody is into, but that's okay; it's a free country. Nobody's got you on the stretch rack grinding the gears — Cringe! Cringe! You gotta like the music!

We got a letter from a fan who wanted to know about the backwards masking on our record **Hell Awaits**. He wanted

to know if we were satanic and what the message meant. He was afraid he was gonna have to give up being a fan of Slayer. And I wrote back, "Slayer is a band who play music — very intense music. And if you start taking things you hear seriously, then don't listen to Slayer anymore." The idea behind Slayer is energy, power and aggression. All we do is supply the music and pounding. You do the rest. All the backwards masking said, was, "Join us. Welcome back."

**HP:** You never answered his question though. Are you satanic?

**TA:** I plead the fifth on that. I have my own beliefs, and if my beliefs fall in that direction, then maybe I am. There's a lot of people afraid to meet us 'cause they think we're a bunch of crazy lunatics. They can think what they want. We have a dark image and that is all people really need to know about Slayer.

**HP:** Several witnesses at a Brooklyn, New York gig saw Jeff slap some cheese on New York rocker Adam Bomb's forehead. Then Jeff mocked Adam saying, "So you're the big cheese around here." Why are you so obnoxious?

**TA:** There's an O.A. club — Obnoxious Asshole. The whole band is in the club because whenever we get drunk, we're usually obnoxious assholes. It's that simple.

**HP:** Your fans get obnoxious, too. At a recent show of another band's, people in the audience were chanting "Slayer! Slayer-er!", while the band was playing.

**TA:** They did? We did several shows at the Country Club, and the crowd was chanting "Slayer! Slayer-er!" through the opening act's set so bad that they didn't even let the band play, which is pretty sad. As a result, a lot of bands don't like to open for us. We have to find some suckers and ask them, "You wanna open for us? We'll give you money." They know what to expect if they say yes. Personally I like the chanting. It's obvious who the audience is there to see. That's because when we play, we constantly pour out energy onstage. We release so much during a 30-45 minute set that people can't handle it.

When we played the Cat Club in New York, the club owners said they'd allow us to play one song. We were pretty much O.A.'ed by the time we went onstage. It was 2:00 in the morning in a supposedly happening club but the audience had never heard of us — they were all 35 year olds who *act* like they're into music. It was the only time we went onstage totally plastered. Usually we maintain our soberness until after the show so we can put out 100 percent onstage. But since we were only doing one song, we drank a lot before we went on. We went on, did the song and got off. And the audience was quiet. You could hear a pin drop. Nobody clapped or anything. I thought it was funny. The only reason people are quiet is they don't know how to respond to us.

**HP:** What is Slayer trying to prove?

**TA:** That's a question for Kerry and Jeff. They write all the songs. I can only tell you how I interpret the songs. Everybody likes to look at the negative side of things, but if you forget about our black image and read between the lines, you can create your own interpretation of our songs. They're not wicked.

A lot of our stuff is war-oriented, like *Angel Of Death*. In this world there's a lot of fighting and all you get is death. I think that song is a reaction to that. *Epidemic* could be about anything. Although the song talks about disease and how it could cover the world, I think *Epidemic* is a murderer, someone who went to jail because his disease is to cause death. It's a disease that can't be cured, though, because when one mass murderer gets sent to jail, there's another one still out there. I guess you could say our songs try to explain a lot of the problems in the world to our audience. It's a dirty job, but somebody's got to do it. □



# Song Index

68/Best Of Both Worlds

66/Forgot To Be A Lover

78/Girl Can't Help It

70/Goin' Crazy

69/Goin' Off The Deep End

68/I'll Be Alright Without You

78/Inside The Electric Circus

77/Land Of Confusion

70/Livin' On A Prayer

66/Orgasmatron

76/Shot O' Love

72/Somebody's Out There

77/Take Me Home Tonight

74/You Give Love A Bad Name

## ORGASMATRON

As recorded by Motorhead

**KILMISTER  
BURSTON  
CAMPBELL  
GILL**

*I am the one orgasmatron  
The outstretched grasping hand  
My image is of agony  
My servants rape the land  
Obsequious and arrogant  
clandestine and vain  
Two thousand years of misery  
Of torture in my name*

*Hypocrisy made paramount  
paranoi the law  
My name is called religion  
sadistic sacred whore.*

*I twist the truth  
I rule the world  
My crown is called deceit  
I am the emporer of lies  
You grobel at my feet  
I rob you and I slaughter you  
Your downfall is my gain  
And still you play the  
sycophant revel in your pain  
And all my promises are lies all  
my love is hate  
I am the politician and I decide  
your fate.*

*I march before a martyred  
world  
An army for the fight  
A speak of great heroic days  
Of victory and might  
I hold a banner drenched in  
blood  
I urge you to be brave  
I lead you to your destiny  
I lead you to your grave  
Your bones will build my  
palaces  
Your eyes will stud my crown  
For I am Mars the god of war  
And I will cut you down.*

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## FORGOT TO BE A LOVER

As recorded by Billy Idol

**WILLIAM BELL  
BOOKER T. JONES**

*Have I told you  
Lately that I love you  
If I didn't then darling  
You see I'm so sorry.*

*Didn't I reach out and hold you  
in my lovin' arms  
Well if I didn't then baby  
Well I'm so sorry.*

*When I realized that you need  
love too  
Gonna spend my life  
Makin' love to you.*

*Forgot to be a lover  
Have mercy  
Forgot to be a lover  
Have mercy*

*Forgot to be a lover  
Have mercy  
Forgot to be a lover  
Have mercy  
Gonna make it on through to  
you somehow  
Forgot to be a lover baby.*

*Did I ask you  
Yeah would you like to share  
Share all the burdens and tasks  
That this love demands  
Didn't I say all those lovin'  
special things  
That you long to hear  
To show how much I care.*

*When I realized that you need  
love too  
Gonna spend my life  
Makin' love to you.*

*Forgot to be a lover  
Have mercy  
Well I work all day as hard as I  
can  
Work all night just makin' ends.*

*Forgot to be a lover  
Have mercy  
Ooh when I realized that you  
need love too  
Gonna spend my life makin' love  
to you.*

*Forgot to be a lover baby  
Have mercy  
Have mercy baby  
I'm gonna make it on through to  
you somehow  
Have mercy.*

*Have I told you  
Yes lately that I love you  
If I didn't then baby yes I'm so  
sorry  
But you know I really love you  
I really love you baby  
I really need you baby  
I really want you baby.*

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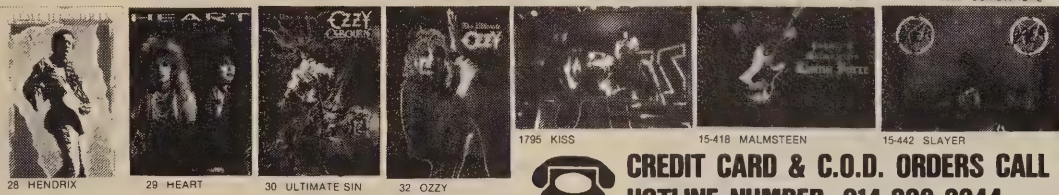


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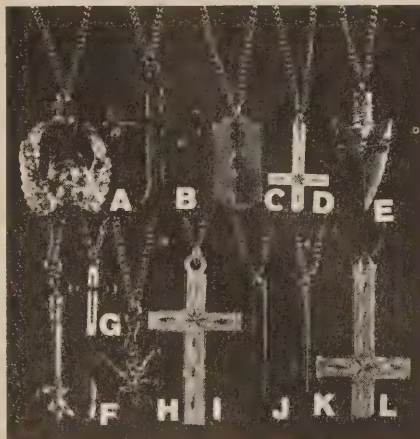
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## I'LL BE ALRIGHT WITHOUT YOU

As recorded by Journey

**STEVE PERRY**  
**JONATHAN CAIN**  
**NEAL SCHON**

*I've been thinking 'bout the times  
You walked out on me  
There were moments I'd believe  
You were there  
Do I miss you or am I lying to  
myself again  
I do these things  
(It's all because of you)  
I keep holding on but I'll try  
(Try not to think of you)  
Love don't leave me lonely.*

*I'll be alright without you  
Ooh there'll be someone else  
I keep tellin' myself  
I'll be alright without you*

*Oh love's an empty face  
I can't replace.*

*(You don't need it)  
People wond'rin' why be broke  
apart  
The great pretender here I go  
again  
These things I do  
(It's all because of you)  
I keep holding on but I'll try  
(Try not to think of you)  
All I wanted was to hold you.*

*I'll be alright without you  
Ooh there'll be someone else  
I keep tellin' myself  
I'll be alright without you  
Oh love's an empty face  
Ooh I've got to replace.*

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## BEST OF BOTH WORLDS

As recorded by Van Halen

**EDWARD VAN HALEN**  
**SAMMY HAGAR**  
**MICHAEL ANTHONY**  
**ALEX VAN HALEN**

*I don't know what I've been livin'  
on  
But it's not enough to fill me up  
I need more than just words can  
say  
I need ev'rything this life can  
give me hey, hey  
'Cause sometimes is not enough.*

*Come on baby  
Close your eyes let go  
This can be ev'rything we've  
dreamed  
It's not work that makes it work  
oh  
No let the magic do the work for  
you  
'Cause honey something  
reached out and touched me  
Now I know all I want.*

*I want the best of both worlds  
And honey I know what it's  
worth  
If we could have the best of both  
worlds  
We'd have heaven right here on  
earth.*

*Well there's a picture  
In a gallery of a fallen angel  
looked a lot like you  
We forget where we come from  
Sometimes I had a dream it was  
really you  
'Cause something reached out  
and touched me  
Now I know all I want.*

*I want the best of both worlds  
And honey I know what it's  
worth  
If we could have the best of both  
worlds  
A little bit of heaven right here  
on earth.*

*You don't have to die and go to  
heaven  
Or hang around to be born  
again  
Just tune in to what this place  
has got to offer  
'Cause we may never be here  
again.*

*I want the best of both worlds  
And honey I know what it's  
worth  
If we could have the best of both  
worlds  
A little bit of heaven right here  
on earth  
Come on.  
(Repeat)*

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## GOIN' OFF THE DEEP END

As recorded by Lee Aaron

**MARC RIBLER  
KAREN GREENING  
JOHN ALBANI**

*I can't stop I can't go  
I'm caught between yes and no  
I can't stop I can't go  
I'm losin' all my self control  
Nasty thoughts goin' through  
my head  
I can't lose I can't win  
I can't believe the shape I'm in  
Gettin' tougher holdin' myself  
back  
Ooh it could be dangerous  
I'm goin' over the edge.*

*I'm goin' off the deep end  
I'm headin' straight for your  
fire  
I'm goin' off the deep end  
But it feels so good.*

*I'm too hot to cool down  
My world is turnin' upside down  
Well I'm trapped but don't let  
me out  
Ah I'm feelin' dangerous  
We're goin' over the edge.  
(Repeat chorus)*

*Oh the sweet temptation  
With you there's no moderation  
This love is so far gone  
So far gone.*

*I can't stop I can't go  
I'm caught between yes and no  
It's gettin' tougher there's no  
turnin' back  
We're goin' over the edge.*

*We're goin' off the deep end  
I'm headin' straight for your  
fire  
We're goin' off the deep end  
But it feels so good  
Oh so good  
We're goin' off the deep end  
Oh no it's gettin' dangerous  
We're goin' off the deep end  
Can't resist the sweet  
temptation  
We're goin' off the deep end  
Oh no we're losing all control.*

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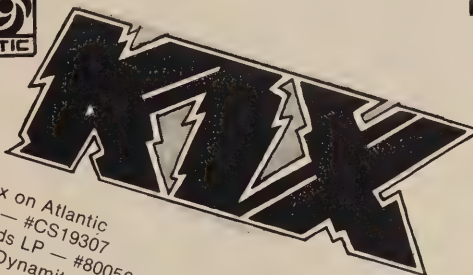
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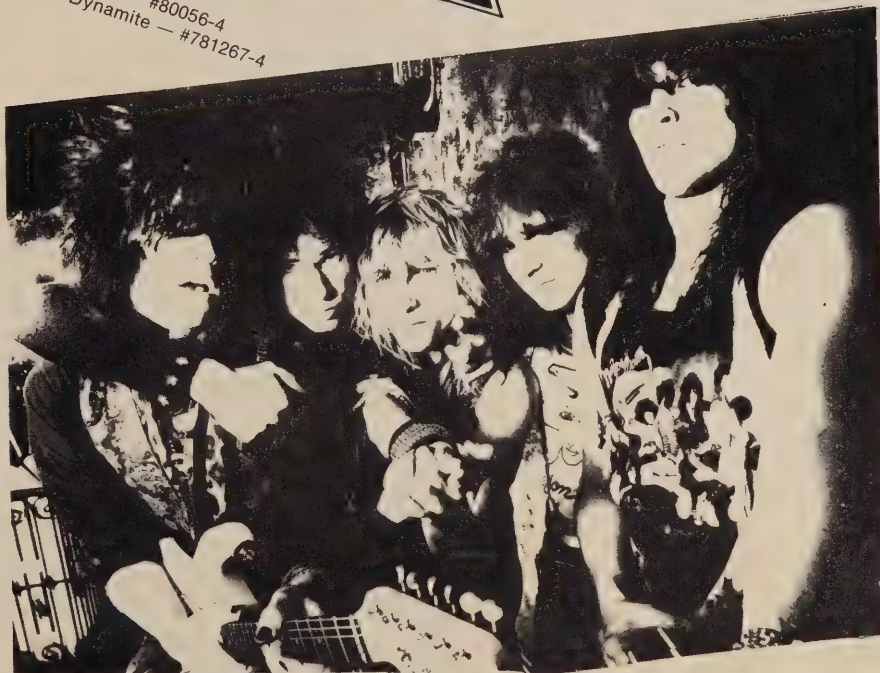
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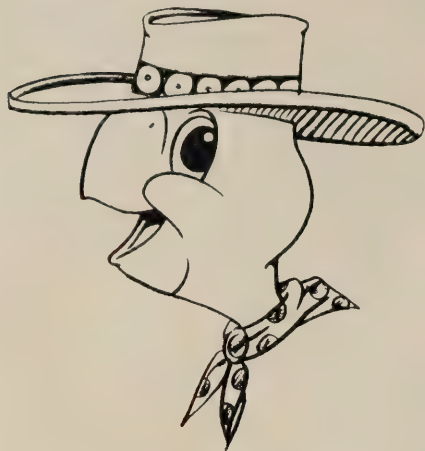
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70 HIT PARADER

## GOIN' CRAZY

As recorded by David Lee  
Roth

DAVID LEE ROTH  
STEVE VAI

Well here I'm rollin' down  
another sunny highway  
Been in the sun too long  
I'm goin' coconuts  
But least I'm goin' my way  
I'll prob'ly be here when that  
sun goes down.

I wanna live it up  
Wanna quit my job  
Tell the boss to go to hell  
I ain't complainin'  
You do the best with what you  
got  
I know you're laughin' 'cause it's  
easy to tell.

I'm goin' crazy  
Goin' crazy  
Oo from the heat.

Remember dancing on the pier  
last night

Got drunk and fell into the  
water  
That big policeman wasn't  
laughing  
Didn't blink an eye  
He said you're messin' with the  
mayor's daughter  
Don't tell me give it up  
Too busy getting down  
I learned my lessons well  
You get it goin'  
And you don't never stop  
I see you smiling 'cause it's easy  
to tell.

I'm goin' crazy  
Goin' crazy  
Oo from the heat.  
Goin' crazy  
Goin' crazy  
Goin' crazy  
From the heat  
Goin' crazy  
Goin' crazy  
From the heat.

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## LIVIN' ON A PRAYER

As recorded by Bon Jovi

JON BON JOVI  
RICHIE SAMBORA  
DESMOND CHILD

Once upon a time  
Not so long ago.

Tommy used to work on the  
docks  
Union's been on strike  
He's down on his luck  
It's tough  
So tough.

Gina works the diner all day  
Working for her man  
She brings home her pay  
For love  
For love.

She says we've got to hold on to  
what we've got  
It doesn't make a difference if  
we make it or not  
We've got each other and that's  
a lot for love  
We'll give it a shot.

Oh we're half way there  
Oh livin' on a prayer  
Take my hand  
We'll make it I swear  
Oh livin' on a prayer.

Tommy got his six string in hock  
Now he's holding in what he  
used to make it talk  
So tough  
It's tough.

Gina dreams of running away  
When she cries in the night  
Tommy whispers  
Baby it's okay  
Someday.

We've got to hold on to what  
we've got  
It doesn't make a difference if  
we make it or not  
We've got each other and that's  
a lot for love  
We'll give it a shot.

Oh we're half way there  
Oh livin' on a prayer  
Take my hand  
We'll make it I swear  
Oh livin' on a prayer  
Livin' on a prayer.

We've got to hold on ready or not  
You live for the fight when that's  
all that you've got.

Oh we're half way there  
Oh livin' on a prayer  
Take my hand and we'll make it  
I swear  
Oh livin' on a prayer.

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## SOMEBODY'S OUT THERE

As recorded by Triumph

**EMMETT  
LEVINE  
MOORE**

*Is it fate or random chance  
How can I decide  
Are we victims of circumstance  
When destinies collide.*

*All the odds are against you  
But somehow you make it through  
You can rationalize it away  
But it all comes down to you  
Half our lives we spend waiting  
For the knock upon the door  
When it comes will it be the one  
That I've been waiting for.*

*Somebody's out there  
somewhere  
Waiting for someone to come  
their way  
Somebody's out there  
somewhere  
I will somehow be somebody's  
someone  
Someday.*

*Standing in the shadows  
Hiding from the light  
Reach out in the darkness  
And hold on for your life  
All the fear of the future  
All the loneliness inside  
When the moment of truth  
arrives hey  
You can run but you can't hide.*

*Somebody's out there  
somewhere  
Waiting for someone to come  
their way  
Somebody's out there  
somewhere  
I will somehow be somebody's  
someone  
Someday.*

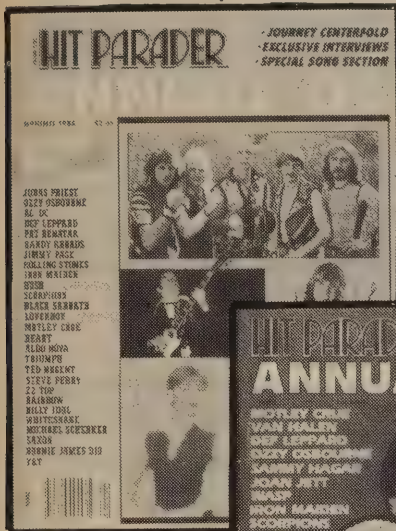
*I can feel it inside me  
I've been holding on so long  
Something's tellin' me  
something's got to give  
'Cause the feeling's way too  
strong, too strong.*

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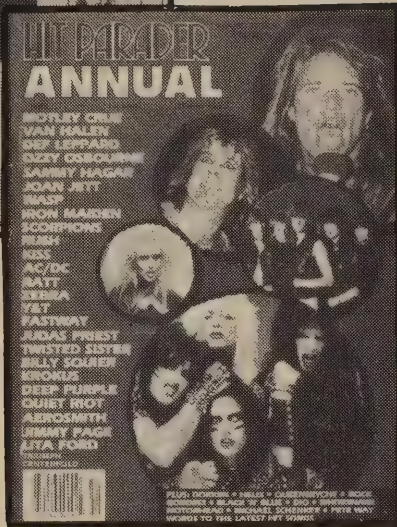


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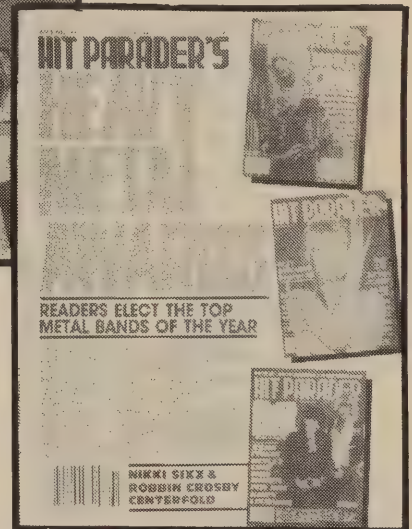
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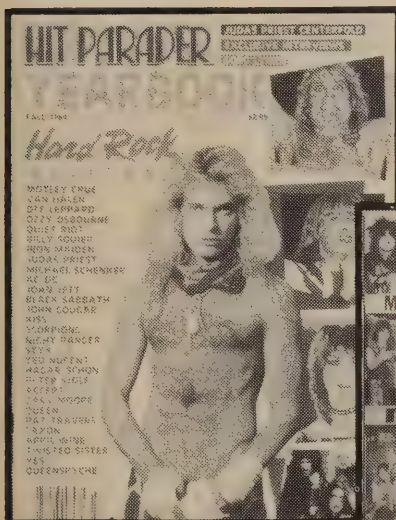
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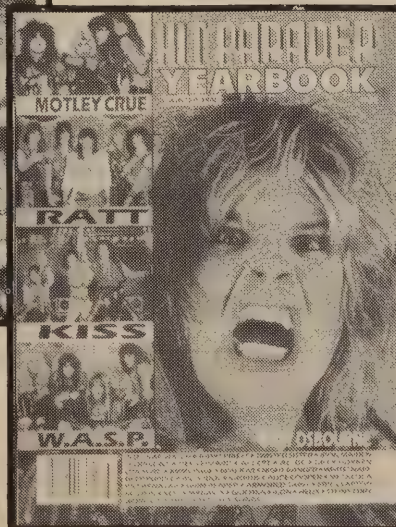
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**RICHIE SAMBORA**  
**DESMOND CHILD**

*An angel's smile is what you sell  
You promise me heaven then put  
me through hell  
Chains of love got a hold on me  
When passion's a prison you  
can't break free.*

*Oh you're a loaded gun yeah  
Oh there's nowhere to run  
No one can save me  
The damage is done.*

*Shot through the heart  
And you're to blame  
You give love a bad name  
I play my part  
And you play your game  
You give love a bad name  
You give love  
A bad name.*

*You paint your smile on your  
lips  
Blood red nails on your  
fingertips  
A school boy's dream  
You act so shy  
Your very first kiss was your  
first kiss goodbye.*

*Oh you're a loaded gun  
Oh there's nowhere to run  
No one can save me  
The damage is done.*

*Shot through the heart  
And you're to blame  
You give love a bad name  
I play the part  
And you play your game  
You give love a bad name  
You give love.  
(Repeat)*

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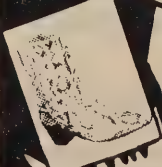
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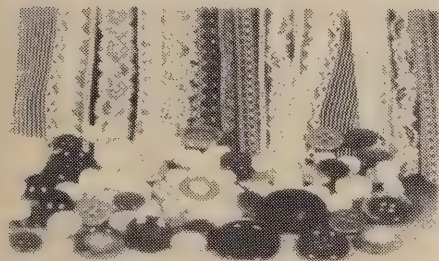
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## SHOT O' LOVE

As recorded by Billy Squier

**BILLY SQUIER**  
**DANNY KORTCHMAR**

*Ah satisfaction  
When you gonna show  
Dyin' for some action  
Don'tcha wanna go.*

*Down to the main line  
Betcha gonna crawl  
Dance across the table  
Drink until you fall.*

*When you feel it you gotta move  
When you steal it you found the  
groove  
Take me higher still it's not  
enough*

*One more desire to get me off.*

*Shot o' love, shot o' love  
Shot o' love, shot o' love.*

*Steppin' out from undercover  
We'll be oilin' up the fire  
Gonna blow up your street  
We go down to the wire.*

*The scent is gonna lead you  
blind  
Never know what you're sure to  
find  
Gets you higher still it's not  
enough  
One more desire to get me off.*

*Shot o' love, shot o' love  
Shot o' love, shot o' love.*

*When you step into the engine  
room*

*Feel the system when it's all in  
tune  
You push the power still it's not  
enough  
Hands on a vision  
Gotta hang tough baby.*

*The music gonna set you free  
Roll it over when you turn the  
key  
Come on baby  
Shoot me blind  
Gimme everything, everything  
Lemme know you're mine.*

*Shot o' love, shot o'  
Shot o', shot o'  
Come on  
Ooh shot o' love.*

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## LAND OF CONFUSION

As recorded by Genesis

TONY BANKS

PHIL COLLINS

MIKE RUTHERFORD

I must've dreamed a thousand  
dreams  
Been hunted by a million  
screams  
But I can hear the marching feet  
They're moving into the street.  
Now did you read the news  
today  
They say that danger's gone  
away  
But I can see the fire's still  
alight  
Burning into the night.  
There's too many people  
Too many people  
Making too many problems  
And not much love to go round  
Can't you see this is a land of  
confusion.  
This is the world we live in  
And these are the hands we're  
given  
Use them and let's start trying  
To make it a place worth living  
in.  
Ooh superman where are you  
now  
Well everything's gone wrong  
somehow  
The men of steel the men of  
power

Are losing control by the hour.

This is the time  
This is the place  
So we look for the future  
But there's not much love to go  
round

Tell me why this is a land of  
confusion.

I remember long ago  
Ooh when the sun was shining  
Yes and the stars were bright  
All through the night  
And the sound of your laughter  
As I held you tight  
So long ago.

I won't be coming home tonight  
My generation will put it right  
We're not just making promises  
That we know we'll never keep.

Well this is the world we live in  
And these are the hands we're  
given

Use them and let's start trying  
To make it a place worth  
fighting for

This is the world we live in  
And these are the hands we're  
given

Stand up and let's start  
showing  
Just where our lives are going  
to.

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## TAKE ME HOME TONIGHT

As recorded by Eddie Money

MIKE LEESON

PETER VALE

I feel hungry it's a hunger  
That tries to keep a man awake  
at night  
Are you the answer I shouldn't  
wonder  
When I can feel you whet my  
appetite  
With all the power you're  
releasing  
It isn't safe to walk the city  
streets alone  
Anticipation's running through  
me  
Let's find the keys and turn the  
engine on.

I can feel you breathe  
I can feel your heart beat faster.

Take me home tonight  
I don't want to let you go till you  
see the light  
Take me home tonight  
Listen honey  
Just like Ronnie sang  
Be my little baby.

I get frightened in all this  
darkness  
I get nightmares I hate to sleep  
alone  
I need some company a  
guardian angel  
To keep me warm when the cold  
winds blow.

I can feel you breathe  
I can feel your heart beat faster.

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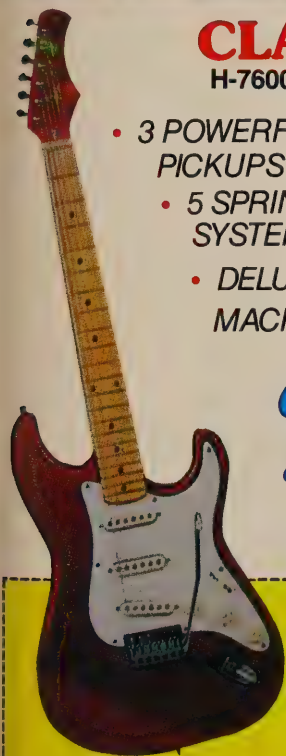
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# INSTRUMENTALLY speaking

by Michael Shore

Dedicated music fans who happen to be especially partial to British groups probably recognize the name **Melody Maker** — it's one of the top British music weeklies. But if you're a really dedicated music fan with a special interest in classic electric guitars, you know that the Melody Maker was Gibson's great budget-priced solid-body axe in the late '50s and early '60s. Up until now, if you wanted one of these babies — in either Les Paul single-cutaway style or SG double-cutaway models — you had to pay ridiculously inflated collector's prices at vintage-guitar shops.

Not any more. Gibson — who, as we told you last month, have also just reissued the classic Les Paul Junior — have reintroduced the Melody Maker, substantially in classic form but with a few updates. The body is the same as the original 1959 single-cutaway Melody Maker's: a thin, comfortably lightweight single piece of mahogany measuring only 1-3/8" thick — which, unfortunately, is only available in "Ferrari Red" and ebony finishes. (Here's hoping Gibson reintroduces the pebbly "Pelham Blue" finish that these and other vintage axes used to come in.) The neck, also made of a single piece of select South American mahogany, is cut to original slim-taper specs for fast playing with maximum comfort and ease. It's got a 24-3/4" scale rosewood fretboard with 22 frets, pearloid position dots on the neck, and large dots on the side of the neck, which is an especially nice and convenient touch. The peghead, which holds six Grover mini-machine heads, also follows classic Melody Maker lines in that it's a straight-sided rectangular model rather than the usual Gibson headstocks which flair outward towards the top. The new Melody Maker also retains its vintage positioning of a simple pair of control knobs and an output jack on its elongated black-plastic pickguard.

Where the reintroduced Melody Maker differs from the classic model on which it's based is in the pickup and bridge-assembly. The original Melody Maker's combination bridge/tailpiece has now been replaced by a far sturdier ABR-1 Tune-O-Matic bridge and stop bar tailpiece, which gives far better intonation. And there's a new pickup — or rather, an old pickup model which replaces the Fender-style single-coil pickup that was standard in original Melody Makers. To provide a fuller,

higher-output, more rocking-and-rolling sound while still retaining the sonic stamp of Gibson, the old single-coil has been replaced with a single lead-position P.A.F. double-coil humbucker — the same classic humbucker to be found in Les Pauls, SG's, ES-175's and ES-345's.

The updates in the reintroduced Melody Maker are largely due to Joan

Jett. The guitar was specifically designed for Jett for the movie **Just Around the Corner to the Light Of Day**, in which she co-stars with **Family Ties'** Michael J. Fox as sister—and—brother members of a rock and roll bar band. In the past, Jett has often been seen playing vintage double-and single-cutaway Melody Makers, as well as the Les Paul Juniors we told you about last month. So thanks go to Joan, not only for her music, but for causing Gibson to bring back such a lightweight, fast-playing, great-sounding classic axe — one that, at \$399.99 suggested retail price, is still as big a bargain as when it was introduced 30 years ago. Of course, thanks go to Gibson, too. If you want to know more about the reissued Melody Maker, or any of their other instruments, write Gibson, 641 Massman Drive, Nashville, TN 37210. □



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Korg's new DP-80 Digital MIDI piano has a 6-octave touch-sensitive keyboard, built-in stereo speakers, 16 built-in voices, and full MIDI capabilities — all in a portable and economical package, which makes it a perfect choice for home, stage, studio, on-the-street or on-the-go use. The keys are full-size and weighted for "real" piano touch and feel; there are external output and stereo headphone jacks — so you can use amps or play quietly for home practicing, as well as using the convenient built-in speakers — and there are four piano voices, as well as vibes, harpsichord, celeste, clavi (as in clavinet, that "funky" keyboard sound like a fat electric harpsichord), strings, brass, flute, rock organ, pipe organ, and more. Not to mention built-in stereo chorus, key transpose and MIDI capabilities. For more info on this incredible, much-more-than-a-piano package, write Korg USA, 89 Frost Street, Westbury, NY 11590.



### IBANEZ ROADSTAR GUITARS

Ibanez's Roadstar Deluxe guitars have always been well made and affordably priced. Now they're even better deals — many of their prices have been cut by \$20 or more. For instance, the two pictured here, the RG430 (in black finish) and RG440 (in pearl red, though the picture is black-and-white): They're both nifty three-pickup models, each standard with Ibanez's Edge fine-tunable tremolo bridge with Top Lok III nut clamp. Both have oil-finished maple necks with rosewood fingerboards and contoured basswood bodies (basswood being one of the most resonant and best-sustaining woods around for making guitar bodies). Both have single volume and tone control knobs, and five-position blade selectors for the pickups. But the pickups is where they differ. The 430 has three Ibanez high-output 7F single-coil pickups (as in a Strat). The 440 has two 7F's in the neck and middle positions, an Ibanez IBZ high-output humbucker in the bridge position, and a duo-sound switch for tapping out one of the IBZ's two coils — to make it, in effect, a third single-coil pickup. Modern-day guitar connoisseurs will note that the 440 not only has the hot 1½ pickup array of the '80s, it also has its single-coil pickups slanted in the opposite direction from usual, another far-out touch. The 440 now lists for \$499, and so does the 430. For more info, write Ibanez c/o Hoshino USA Inc., 1726 Winchester Road, Bensalem, PA 19020.





## SEYMOUR DUNCAN CONVERTIBLE 60 WATT AMP

Seymour Duncan has taken its revolutionary 100-watt "convertible" amp and scaled it down to 60-watt form — with, what else, the new Convertible 60-watt Combo amp. Like its 100-watt predecessor, it's got two channels, a tube power amp for that warm, overdriven-distortion effect, and changeable preamp modules for a near-infinite variety of sounds, from classic to solid-state to any number of combinations in between. The amp is shipped with two preamp modules and optional ones are available; changing them takes only a minute or two. There are a total of 14 Seymour Duncan preamp modules currently available, and the 60-watt combo can use any of them. It comes with a presence-equipped rhythm module and a specially developed lead module, the Hi-Gain +6, for a searing, penetrating lead with lots of crunch and sustain. Effects loop, Accutronic reverb and 3-band active tone controls wired post-Overdrive are all standard. The speaker is the Seymour Duncan 75, and it's mounted in a  $\frac{3}{4}$ " plywood cabinet covered in 16-gauge powder-coated steel. Suggested retail price \$950. For more info, write Seymour Duncan, 601 Pine Avenue, Santa Barbara, CA 93117.



## TUBE WIZARD DISTORTION PEDAL

Doesn't this thing just look absolutely ... nasty??? Well, you oughta hear how it *sounds*. It's the dirtiest, raunchiest distortion effect we've heard maybe ever — but it's also a whole lot more. What is it already, you ask? It's IC Sound's new Tube Wizard distortion effect pedal. The Tube Wizard uses digital technology for a wide variety of distortion effects that the company promises will please even the fussiest of electric guitarists — from a smooth tube-style distortion with soft clipping, even-order harmonics, and warm tone and sustain to a punchy, hard-edged bluesy lead sound to a full-blown kill-ya-mama heavy metal scream and beyond, the Tube Wizard does it all. But what may be most amazing of all is that the Tube Wizard is also "touch sensitive" — that is, it responds to picking intensity, so you can control the amount of distortion by the intensity with which you *play*. For more info on this nasty little box, write IC Sound Co., P.O. Box 9, Rouses Point, NY 12979.



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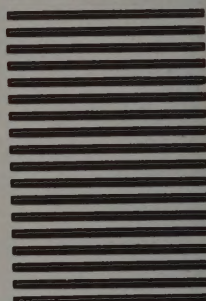
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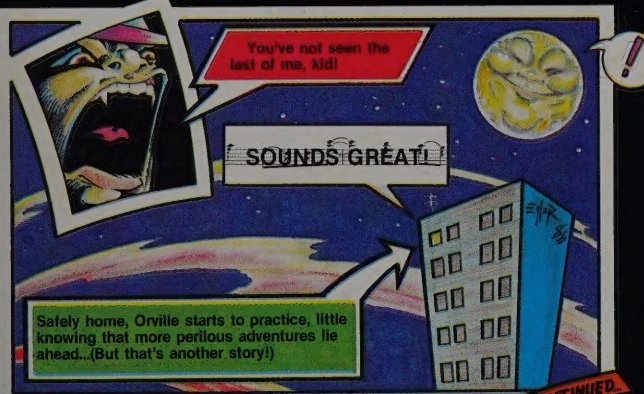


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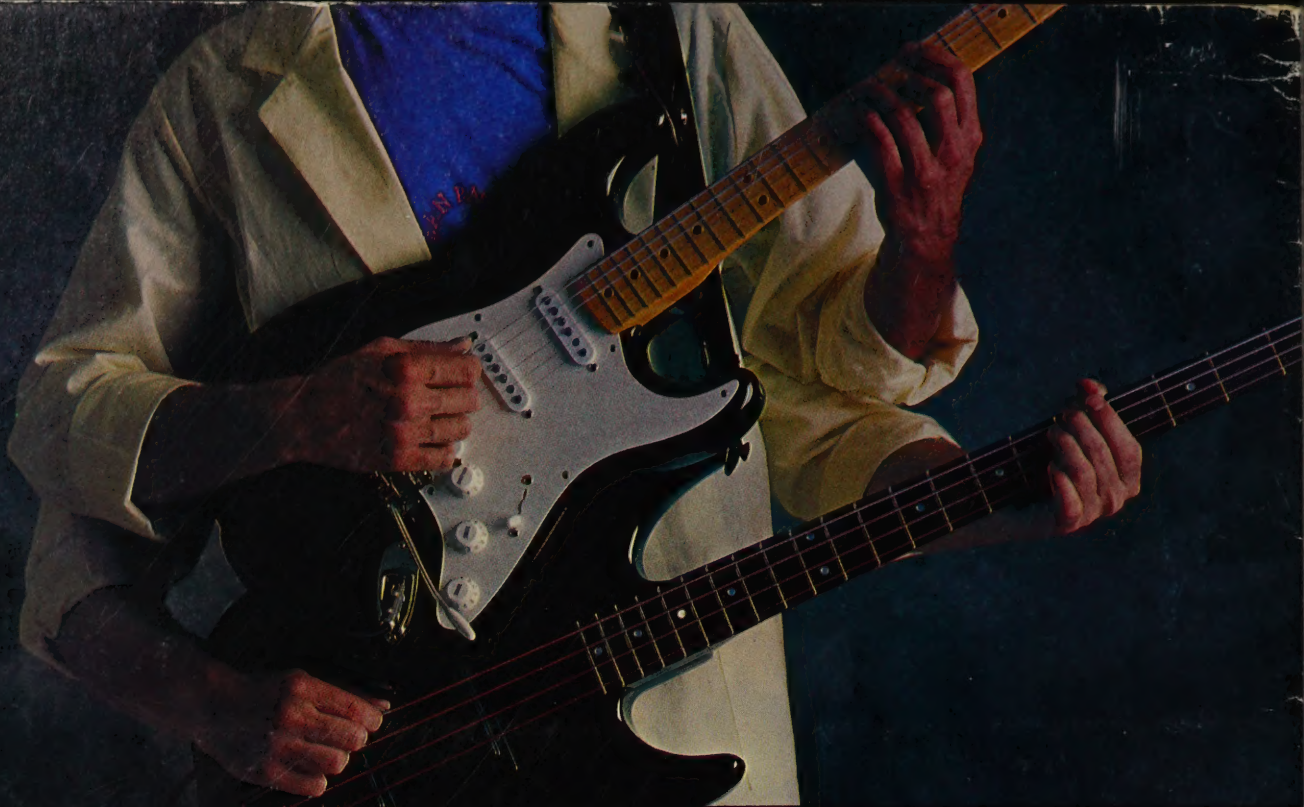
Safely home, Orville starts to practice, little knowing that more perilous adventures lie ahead...(But that's another story!)

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